Library

of the

University of Toronto

Digitized by the Internet Archive
in 2013

http://archive.org/details/harmonyofharmony00fren

HARMONY OF HARMONY.

IN FIVE PARTS.

Paul Warner Bp

CONTAINING,

I. The *GROUND WORK*, or *PRINCIPLES* of MUSIC, by way of Queſtion and Anſwer.
II. The GAMUT, or SCALE of Muſic, in a very Plain and Conciſe Method; together with Obſervations on MUSIC.
III. A Complete Set of PSALM TUNES, Adapted to all the different METRES and KEYS uſually ſung in CHURCHES.
IV. A Number of PIECES Set to Particular PSALMS and HYMNS, together with ODES, FUGING and FLYING PIECES.
V. A Number of ANTHEMS, Suitable for different occaſions.

By JACOB FRENCH, *Muſico Theorico.*

AUTHOR of the NEW AMERICAN MELODY, and the PSALMODIST's companion.

Publiſhed According to Act of Congreſs.

PRINTED, *Typographically by* MATTHEW LUCAS,
BY ANDREW WRIGHT.—*For the* COMPILER.——1802.

PREFACE.

PSALMODY is an important part of Christian worship : It has deservedly engaged the attention of many able men, both Poets *and* Musicians. *It is an acknowledged assistant to devotion, and to the honor of our country, encouragements are given to every meritorious attempt for its promotion.*

Our Psalms and Hymns contain a rich variety of sentiments adapted to almost every affection of the pious heart. Adoration, love, praise, confession, intercession, gratitude, faith, hope, joy, triumph, selfdenial, affliction, grief, &c. are cast into easy animated Poetry, for the use of public and private worship ; and Hymns are composed on the perfections and administrations of God—the glories of our Redeemer—the excellencies of the Scriptures—the influencies of the Spirit—christian institutions, on death, the resurrection, judgment, eternity, and many other subjects and occasions. These all require to be set to different airs of music, corresponding with the different subjects. Our congregations are necessarily disgusted with such an impropriety, as a tune adapted to expressions of triumph, but sung in a Psalm where deep affliction pours out its sorrows through every line. It is very desirable that our religious assemblies should be abundantly furnished with airs of music, accommodated to every strain of devotion, and that those who lead the singing should attentively regard the choice of tunes for each psalm. It is the design of the author to furnish the public with an additonal variety of music, for various christian subjects and in this way contribute a little to their advantage and entertainment. He gratefully acknowledges the very favorable reception of his former publications, and assures his countrymen that he has exerted himself to render the present useful, he has inserted a number of tunes never before published, and hopes it may meet with their generous approbation.

The purchasers of this Book, are requested to correct the mistakes noticed in the ERRATA, before they attempt to sing.

J. F.

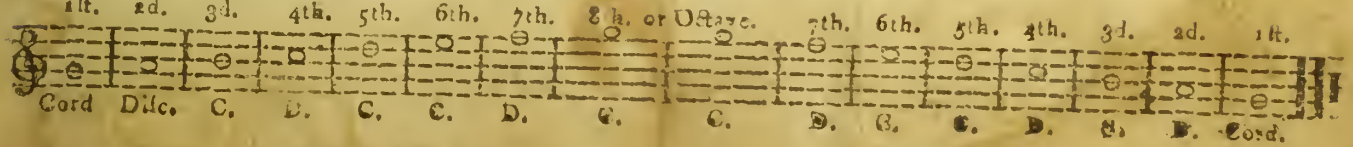
HARMONY OF HARMONY.

PART I.

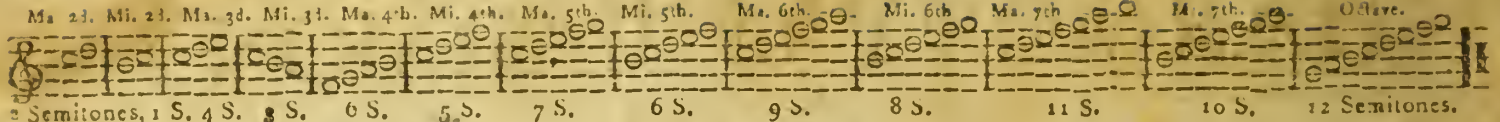
CONTAINING,

The *GROUND WORK*, or *PRINCIPLES* of MUSIC, by way of Queſtion and Anſwer.

Q. IN *what does Muſic conſiſt?*
A. In Harmony and Melody.
Q. *What is neceſſary to Harmony and Melody?*
A. Time, pronunciation, accent, and a juſt proportion of Sounds.
Q. *How many ſounds are there in muſic?*
A. Seven, five whole tones and two ſemitones, which are natural ſounds; but by dividing the five whole tones into half-tones, twelve different ſounds are produced.
Q. *How many concords are there in ſounds?*
A. Two perfect and two imperfect ones.
Q. *Which are the perfect?*
A. The uniſon and fifth, with their octaves.
Q. *Which are imperfect cords.*
A. The third and ſixth with their octaves.
Q. *Are there any diſcords in ſounds?*
A The ſecond, fourth and ſeventh are diſcords.
Q. *Give an example of the cords and diſcords.*

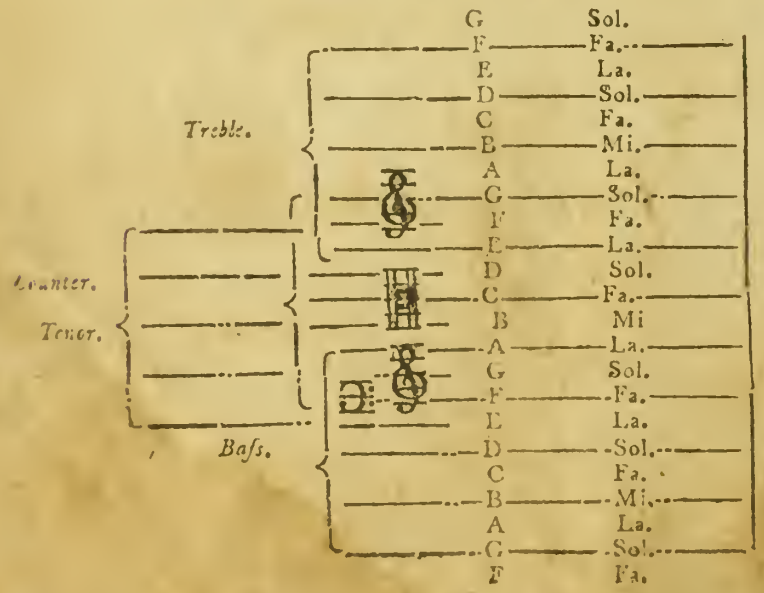


Q. Give an example of the Major and Minor founds.



THE *GAMUT* or SCALE of *MUSIC.*

LESSON. I.



This chrracter is called the G, cliff, and uſually ſtands on the ſecond line, and is uſed in treble and tenor.

This character is called the C cliff, and commonly ſtands on the middle line and is frequently uſed in Counter.

This character is called the F cliff, it generally ſtands on the fourth line and is uſed in Baſs. If the cliffs move they move the letters.

The above Scale ſhews how the different parts pitch with each other. The upper line of the Baſs is the ſame ſound as the ſpace below the middle line in the tenor and the lower line but one in the Counter : and the Treble is an octave above the Tenor.

LESSON. II.

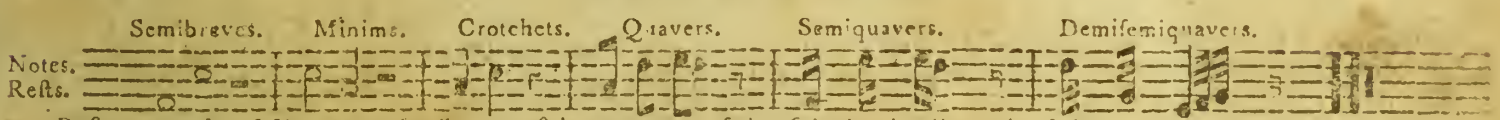
RULES TO FIND THE *MI.*

The natural place for *mi* is in - - - - - - - - - B	If F is SHARP *mi* is in - - - - - - - - - - - - F
If B is FLAT *mi* is in - - - - - - - - - - - E	If F and G are SHARP *mi* is in - - - - - - - - - C
If B and E are FLAT *mi* is in - - - - - - - - - A	If F, C and G are SHARP *mi* is in - - - - - - - - G
If B, E and A are FLAT *mi* is in - - - - - - - D	If F, C, G and D are SHARP *mi* is in - - - - - - - D
If B, E, A and D are FLAT *mi* is in - - - - - - G	If F, C, G, D and A are SHARP *mi* is in - - - - - - A
If B, E, A, D and G are FLAT *mi* is in - - - - C	

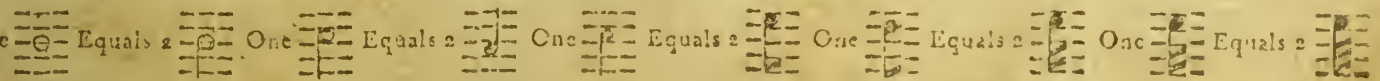
Above the mi is twice fa, fol, la, afcending and then mi comes again: Below the mi twice la, fol, fa, defcending and then mi comes again. The mi governs the places of the femitones which are always between mi and fa, and la and fa.

LESSON. III.

NOTES AND *RESTS*



Refts are marks of filence, the femibreve reft is commonly ufed to fill a bar in all moods of time.

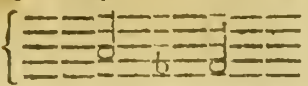


CHARACTERS *and* EXPLAINATIONS.

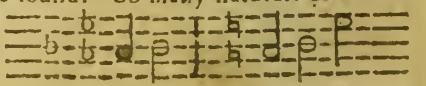
A Stave. Is five lines with their fpaces, on which Mufic is written.

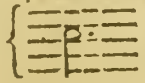
A Brace. Shows how many parts move together.

A Sharp. Raiſes the note after it half a tone.

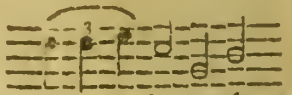
A Flat.  Sinks the note after it half a tone.

Flats and *Sharps* at the beginning of a tune or ſtrain of muſic, ſink or raiſe all the notes half a tone, on the lines or ſpaces where they are placed, unleſs contradicted by a natural. *A Natural* ♮ before a note reſtores it to its primitive ſound. So many naturals as are ſet at the beginning of a ſtrain, in a tune ſharped or flatted in the beginning, reſtores thoſe lines and ſpaces on which they are ſet, to their natural ſound, through the remainder of the tune, unleſs flats, or sharps are added again.

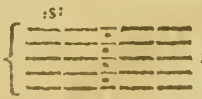


A Point of Addition  At the right hand of a note, adds one third to the length of its ſound.

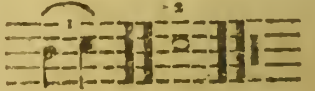
A Diminution, 3 reduces the three notes under or over it, to the time of two notes of the ſame kind.



A Slur, ⌒ ſhows that the notes included are ſung at one ſyllable.

A Repeat,  Shows that the tune is repeated from the place where it is ſet, to the next repeat, double bar, figures 1, 2, or cloſe. It alſo ſhows when the parts ſtrike in a Canon.

Figures, 1, 2, Show that the notes under figure 2, are to be omitted before the repeat, and thoſe under figure 1, are to be omitted in repeating.



A Single Bar. Divides the time in muſic.

A Double Bar. Is ſometimes uſed at the end of a ſtrain.

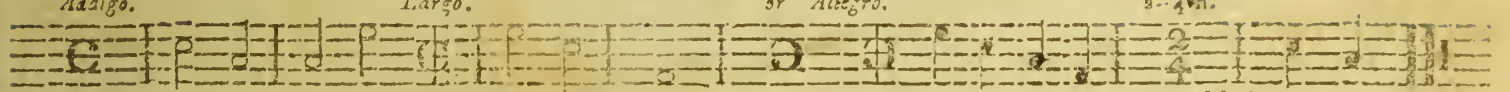
Marks of Diſtinction. Shows that the note ſo marked, ſhould be ſung with emphaſis.

A Cloſe. Shows the end of a tune.

LESSON IV. *ON the MODES of TIME.*

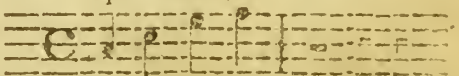
COMMON TIME.

Adaigo. *Largo.* or *Allegro.* 2--4ths.



1ſt. Mode. 2d. Mode. 3d. Mode. 4th. Mode.

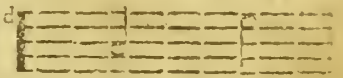
Adaigo, or the 1ſt. mode, has four beats in a bar, two down and two up, is beat by ſeconds of time, and is accented on the firſt and third quarters.



Down, up, down, up.

Largo, or the 2d. mode, is a quarter quicker, and is beat and accented in the ſame manner.

Allegro, or the third mode, is as quick again as the firſt mode, has but two beats in a bar, one up, and the other down, and is accented as the firſt mode.

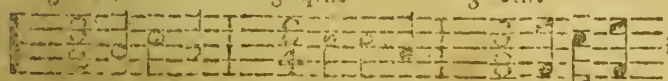


Down, up.

2--4ths, or the fourth mode, is as quick again as the third mode, and is beat and accented in the ſame manner. The three firſt modes have the length of two minims in a bar, the fourth but tow crotchets, or two fourths of a ſemibreve.

TREBLE TIME.

3--2ds. 3--4ths 3 8th.



1ſt. mode. 2d. mode, 3d. mode.

3--2ds. or the firſt mode, has three beats in a bar, two down, and one up, is beat by ſeconds, and is accented only on the firſt part of the bars.

3--4ths. or the 2d. mode, is accented and beat like the firſt mode, only a quarter quicker. 3--8ths. or the 3d. mode, is accented and beat like the firſt mode, only as quick again. The firſt has three minims in a bar, the ſecond, three crotchets, and the third, three quavers.

6--4ths. or the firſt mode, has two beats in a bar, is beat by ſeconds, and the accent lies on the 1ſt, and 4th, part of the bar. 6--8ths, or the 2d. mode, is long a quarter quicker, has two beats, & is accented like the firſt mode. The firſt mode has ſix crotchets to a bar, that is 6--8ths. of a ſemibreve, and the 2d. ſix quavers. or 6--8ths. of a ſemibreve.

Common Time, is called *common*, becauſe the notes are even, and the beats even. *Treble Time*, is called *treble*, becauſe it is three-fold. It has three notes, and three beats to a bar. *Compound Time*, is ſo called, becauſe it is compound of both, having twice three notes, and but two beats in a bar.

The upper figure, in all modes of time, diſtinguiſhes how many notes belong to a bar; and the lower figure informs us how many of them are equal to a ſemibreve. As for example, in $\frac{3}{1}$ the upper figure ſhows that there are three notes of a certain kind neceſſary to fill a bar, and the lower figure ſhows that they are $\frac{1}{2}$ of ſuch a kind, that two of them are equal to one ſemibreve, which is the caſe only with minims; and therefore in that mode, $\frac{3}{2}$ three minims belong to a bar, or other notes which are of equal lengths, and is therefore called three ſeconds or halves of a ſemibreve.

Though figures are not generally uſed in the firſt, ſecond and third modes of common time, yet they are underſtood to be marked 2--4ths, becauſe they have in a bar two minims, which equal one ſemibreve, or other anſwerable notes.

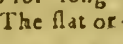
The laſt note in the Baſs is called the key to the time, and gives the pitch; but the judicious muſician will ſometimes uſe his own diſcretion in this matter.

OBSERVATIONS.

Let the notes always be ſounded exactly right, ſound the high notes ſoft and the low notes full; let the ſound be according to the length of the note; a ſemibreve twice as loud as a minim and all other notes in proportion, let the ſemibreve be ſwelled in the middle, and ſoft on the edges, except there are a number tied together which are all conſidered one, and ſhould be ſounded ſmooth from one end to the other. Let the time be kept with exactneſs, not ſinging too faſt, or too ſlow, for both are alike erroneous; let your time continue, and the ſound both together, exactly, till every note has its full length. Let the accent be ſtruck gradually, not ſudden nor harſh; this is the moſt difficult part to perform in muſic, and is the leaſt attended to, though it is of the greateſt importance: For to ſing without accenting, is like reading without accent or emphaſis; and if the muſic is rightly compoſed, the muſic and the words will agree, but in ſinging, it often happens that we ſing muſic in different words where they do not agree, and then the muſic ſhould bend to the words, and not the words to the muſic. Good pronunciation is alſo very neceſſary in ſinging; therefore the words and notes ſhould be ſpoken diſtinctly and properly, the *y*, and *i*, ſhould be ſoftened into *e*, when they carry the ſame ſenſe; *to*, ſhould be pronounced *two*, and *a*, ſhould be pronounced broad; *the* ſhould be pronounced as *thee*; *Fa*, ſhould be pronounced as in *Father*; and *La*, as in *Lather*, except the low notes in the Baſs, which ſhould be pronounced *Faw* and *Law*. Let the muſic be performed according

to the rules above, and the mind impreſſed with the great truths that are uttered; then will the audience be pleaſed, and the fingers will be employed in the neareſt act of worſhip to the heavenly hoſts, who are crntinually ſinging praiſes to God and the Lamb.

N. B. L. M. ſtands for long metre; C. M. for common metre; S. M. for ſhort metre; H. M. for hallelujah metre, and P. M. for particular metre. The flat or ſharp over the tune, ſtands for the key, and the Letters ſtand for the pitch.

The Apogiatura,  and the *Hold,* I did not intend to have tried to have given them any explanation, or even to have had them in this book, for I look upon them ſuperfluous and nonſenſical; but by taking muſic from other books, they crept in unnoticed, therefore I will explain them as well as poſſible. The *Apogiatura* notes ſhould be always ſounded without taking any time for them, and the note under the *Hold,* ſhould be ſounded longer than it ought to be ſounded if it was not there, which is perfectly inconſiſtent with the rule of *beating time.*

On COMPOSITION.

SOME perſons have a good underſtanding in muſic, and are good ſingers, but they know nothing about *Compoſition*; for a man may be an excellent ſinger and know nothing about *Compoſition*; but a man crnnot be a good teacher. without underſtanding *Compoſition,* for if any note or notes happen to be inſerted wrong, he cannot tell how to alter them. Many know the chords and diſcords, and compoſe moſt beautiful airs, but not knowing the rules of *Compoſition,* they run into all the errors poſſible, and thoſe perſons who have had a good experience in *Compoſition,* when they ſee their works, they either reject them entirely, or alter their muſic, which is one reaſon that ſo much muſic is altered, others, who profeſs to underſtand *Compoſition,* inſert diſcords, ſo that the concords may be the ſweeter; but if thoſe authors would but conſider, I dare preſume they never would inſert any more, of any length, for in compoſing and ſinging, we ſhould ſtrive to imitate the heavenly hoſt, who are continually praiſing God and the Lamb, where there is neither diſcord or jar, but all the muſic is ſweet, perfectly ſweet: For theſe two reaſons, I have made ſome alterations in this book, and for none elſe, which reaſons, I think, wil juſtify me, or any body elſe in ſo doing. The rules of *Compoſition* are theſe, no fifths or eighths ſhould aſcend or deſcend together, neither they nor their octaves, neither ſhould any note be ſet out of the air of the tune, accented words on accented notes, and unaccented words on unaccented notes.

On SYNCOPATION.

SYNCNPATION is where notes are driven through bars, or out of their natural order, viz. a crotchet between two quavers, or a minim between two crotchets, &c.

On ACCENT.

ACCENT is a certain ſtreſs or ſwell of the voice, on the accented or emphatical words.

On TRANSITION.

TRANSITION is ſliding eaſily and ſoftly from one note to another, which is very beautiful; but to ſtrike harſh from one note to another, would be more like jumping than ſliding.

On the two KEYS.

THERE are but two natural Keys in muſic, A, the flat, and C, the ſharp, all the reſt are done by flats and ſharps, and are artificial. Flats and ſharps move the ſemitone, but never move the letters, as ſome authors have aſſerted.

Forward and backward,
Natural, Flat or Sharp,

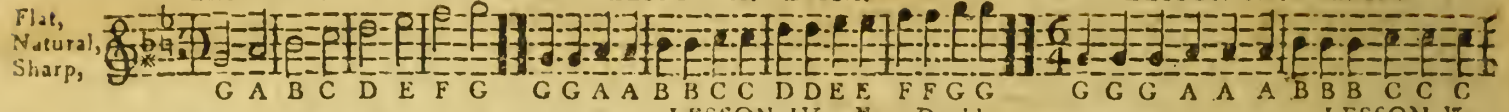
LESSONS for TUNING the VOICE.

LESSON I.

LESSON II. Double.

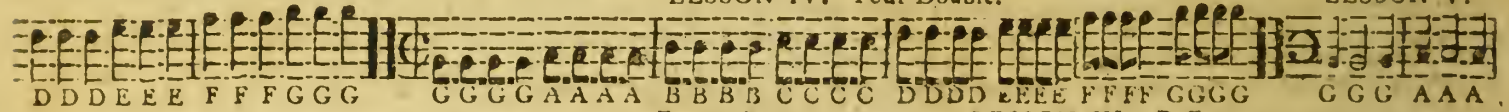
LESSON III. Thrible.

Flat,
Natural,
Sharp,



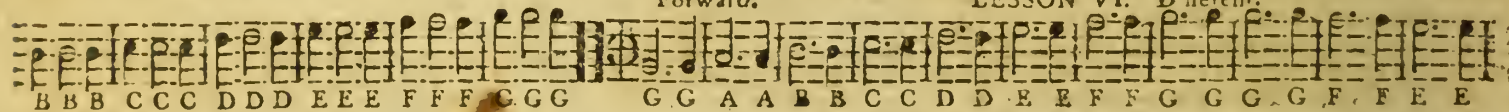
LESSON IV. Four Double.

LESSON V.



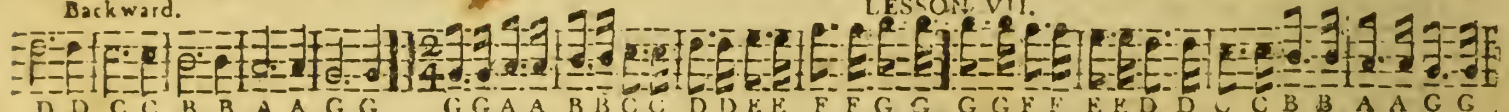
Forward.

LESSON VI. Different.

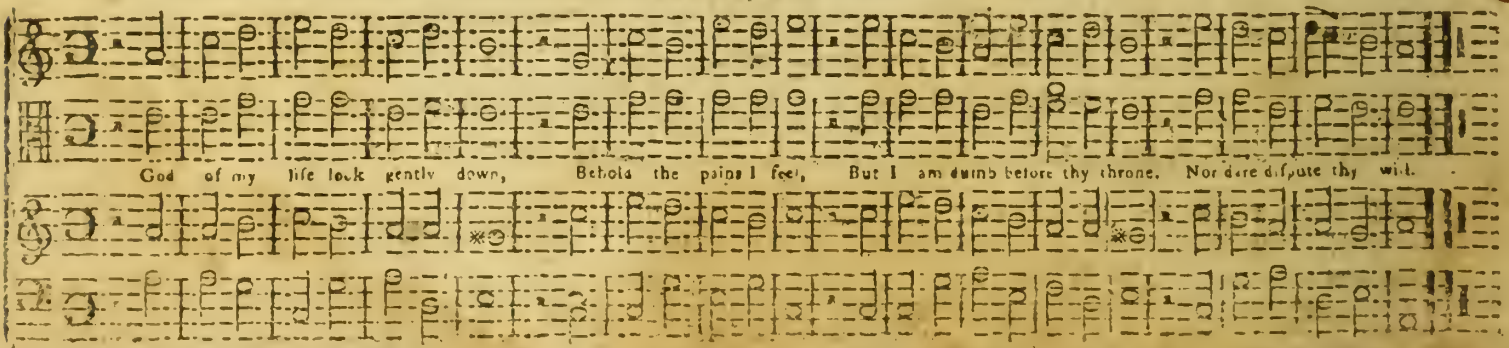


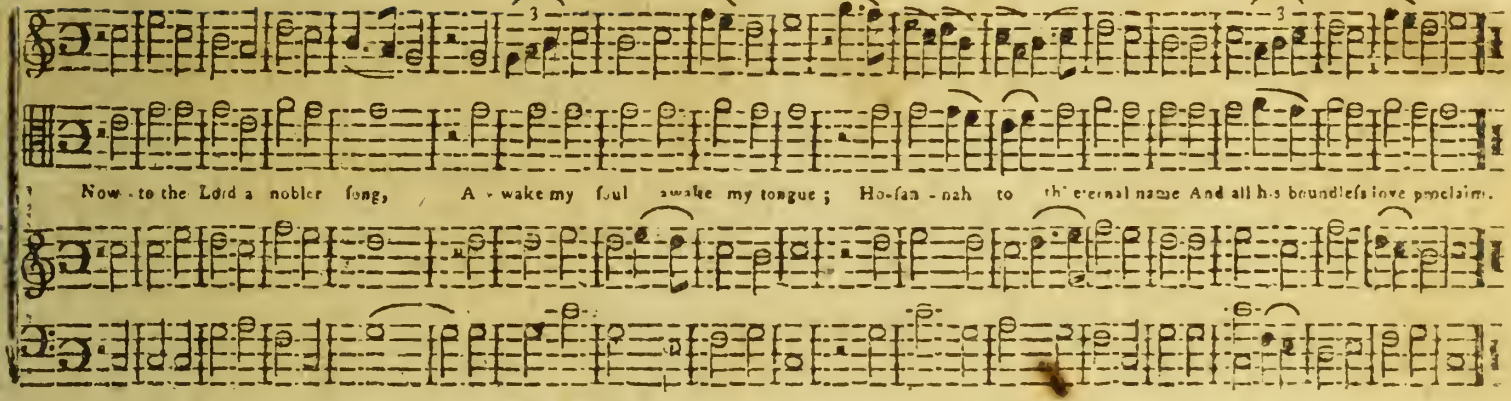
Backward.

LESSON VII.



FLAT KEY.





MUSICAL DICTIONARY.

ADAGIO, slowest mode of time,
Affettuoso, or *Affectuoso*, affectionately.
Air, leading part.
Allegro, a brisk movement.
Allegretto, not so quick as Allegro.
Andante, not too quick, also in a distinct manner.
Choro Grando, Grand Chorus.
Crescendo, increasing the sound.
Da Capo, or *D C*, close with the first strain.
Diminuendo, decreasing the sound
Divoto, in a devout manner.
Expressivo, Expressively.
Forte. Loud.
Fortissimo, very loud.
Fuge, the parts falling in after each other in the same notes.
Grave. heavy and slow.
Gratioso, graceful and agreeable.
Gravissimus, very grave and slow.
Languissant, lamentingly & grave
Lamentatone, in a lamenting manner.
Musico Theorico, a person who studies music and explains dark passages and teaches publicly.
Maestoso, or *Mæstuso*, with majesty
Mezze. or *Mez*, a natural degree of voice between the Piano and Forte.
Moderato, slacken the time.
Presto. quick.
Piano. Soft.
Pianissimo. very soft.
Recte, and *Retro*, forward & backward.
Recitative, Musical Speaking.
Spiritoso, or *Spiritusso*, with spirit.
Symphony, or *Sym*, an interlude for instruments.
Tenderment, in a tender manner.
Unison, when two or more parts sound the same note of an octave.
Velace. very quick.
Vigoroso, with energy.
Vivace, lively, quick.
Voluntary, an air played in the church without singing.

E R R A T A.

IN *Diſſolution*, firſt ſtave in Baſs, the minim, ſemibreve and pointed minim under the ſlur, ſhould be on A.—*Farmington*, the laſt note in the Counter, ſhould be on F.—*Warren*, Treble, inſert 4th. note on A, and the 5th. on B.—There is a miſtake in part of the Books, of a minim reſt, after beginning of *Coronation* and *Concord*.—*Livona*, inſert the words, *Think mighty God, on feeble man*, &c.—*Delight*, Tenor, inſert a crotchet under the two firſt quavers in the laſt bar but one.—*Attention*, the fifth note ſhould be a minnim.—*Reception*, 5th. verſe 2d. line, for *raiſe* inſert *ſound*: 3d. line, for *Prince* inſert *God*.—*Wiſdom*, 1ſt. line, for *We*, inſert *I*: 3d. line, for *ſhall* inſert *can*: 3d. verſe, 1ſt. line, for *wakeful*, inſert *watchful*: 3d. line, for *judgment*, inſert *wiſdom*: 4th. verſe, 3d. line, for *days*, inſert *years*, for *years*, inſert *life*: 4th. line, for *are*, inſert *is*: 5th. verſe, 3d. line, for *ſhall ſtand*, inſert *remains*.—*Leiceſter*, 3d. bar in the Treble, inſert a crotchet in the upper ſpace: in the Tenor, 7th. bar, inſert the two quavers on C, and B: in the Baſs, in the lower Staves in the 2d. bar, inſert a crotchet above the lines and ſpaces on B.—*Norfolk*, ſing the verſe through and then repeat the laſt line.—*Sabbath*, inſert the two laſt notes in the Baſs, on the lower line G.—*Bethany*, the 7th. bar in the Treble, inſert a crotchet on D: the upper line but one in *Cammand*, the 5th. bar, in the Baſs, inſert the 3d. crotchet on C.—*Muſical Concert*, in the lower ſtave, the upper note under figure 1, inſert above the lines, and inſert a Choice note the laſt note before that on the upper line, inſert the laſt note in the Tenor on A.—*New-Plymouth*, in the lower ſtave, in the 9th. bar, Baſs, inſert the two laſt crotchets on C.—*Wiſdom*, for *darkneſs*, inſert *ſecrets*, and in the 67th Page lower ſtave, 6th. bar, in the Tenor, inſert a ſemibreve below the Ledger, at the bottom, and in the 6th. bar, of the Baſs, in the ſame ſtave, inſert a ſemibreve on the lower line, and one on the next line to that.—*Scipio*, the lower ſtave in the Baſs, 3d bar, the 2d. crotchet inſert on C.—105th. Page, *Caſtle-Street*, 1ſt. line of the Treble, 12th. bar, ſtrike out the two ſemiquavers and inſert two crotchets, the 1ſt. on G, the 2d. on A, ſlurd.—114th. P. inſert the laſt crotchet in the Treble on C.—116th. P. 2d. ſtave 2d. bar in the Treble, take all the notes out, and inſert a crotchet on D, then a quaver on E, another on F, ſlur them, then inſert a crotchet on E.—119th. P. 2d. ſtave, 4th bar in the Baſs, add another quaver on C.—121ſt. P. at the word bitterly, inſert a minim reſt and repeat the chorus—122d. P. repeat the chorus at the word *ſaves*.—124th. P. 2d. line in the Tenor, the 8th. bar, inſert the two laſt on D.—126th. P. 1ſt. line of the Tenor, inſert the firſt quaver on A, the ſecond only.—127th. P. 2d. line in the Treble, 1ſt. bar, the 3d. quaver inſert on F, and the laſt note in the Counter, inſert on A, and the 10th. bar of the Tenor, the firſt note inſert on G.—141ſt. P. 1ſt. line on the Baſs, the 2d. bar, 1ſt. note inſert a crotchet.—143d. P. inſert a point at the right hand of all the laſt notes.—149th. P. at the word *tears* repeat the chorus, and alſo at the word *heavineſs* repeat the chorus.—150th. P. 1ſt. line in the Tenor, the 7th bar, inſert the laſt note on A.

The *Dedication*, *Ordination*, *Thankſgiving* and *Faſt* Anthems by FRENCH; *Eaſter* and *Funeral Anthems* and *Who is this*, by W. BILLINGS; *Preſerve me O Lord*, by STEPHENSON.

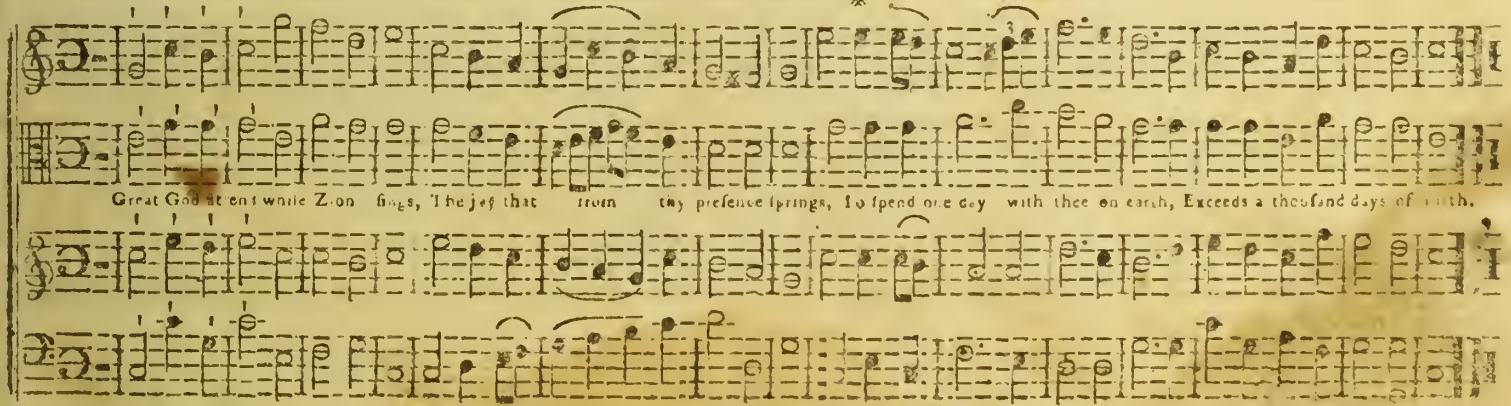
HARMONY OF HARMONY.

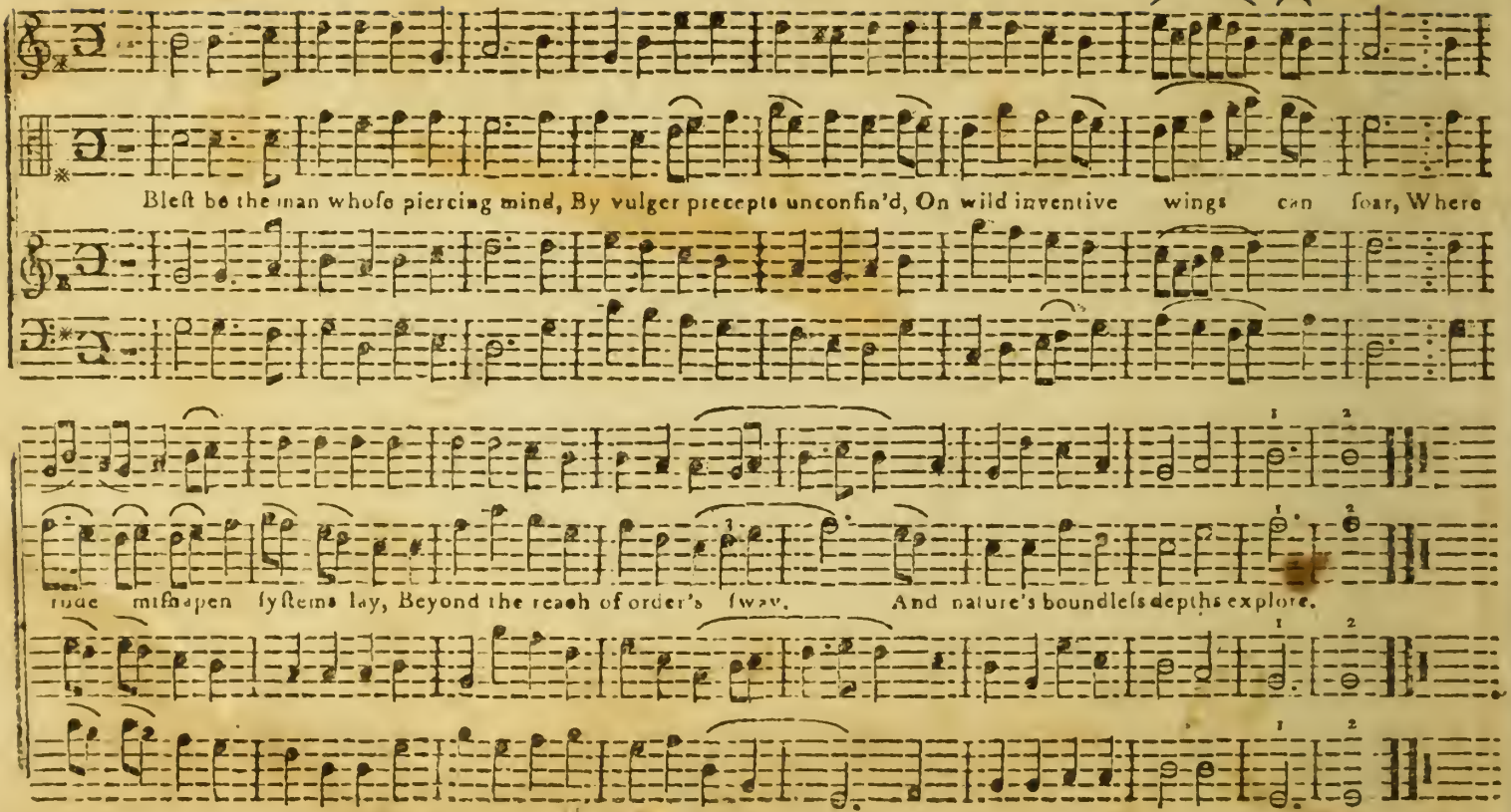
PART III.

A COMPLETE SET of PSALM TUNES.

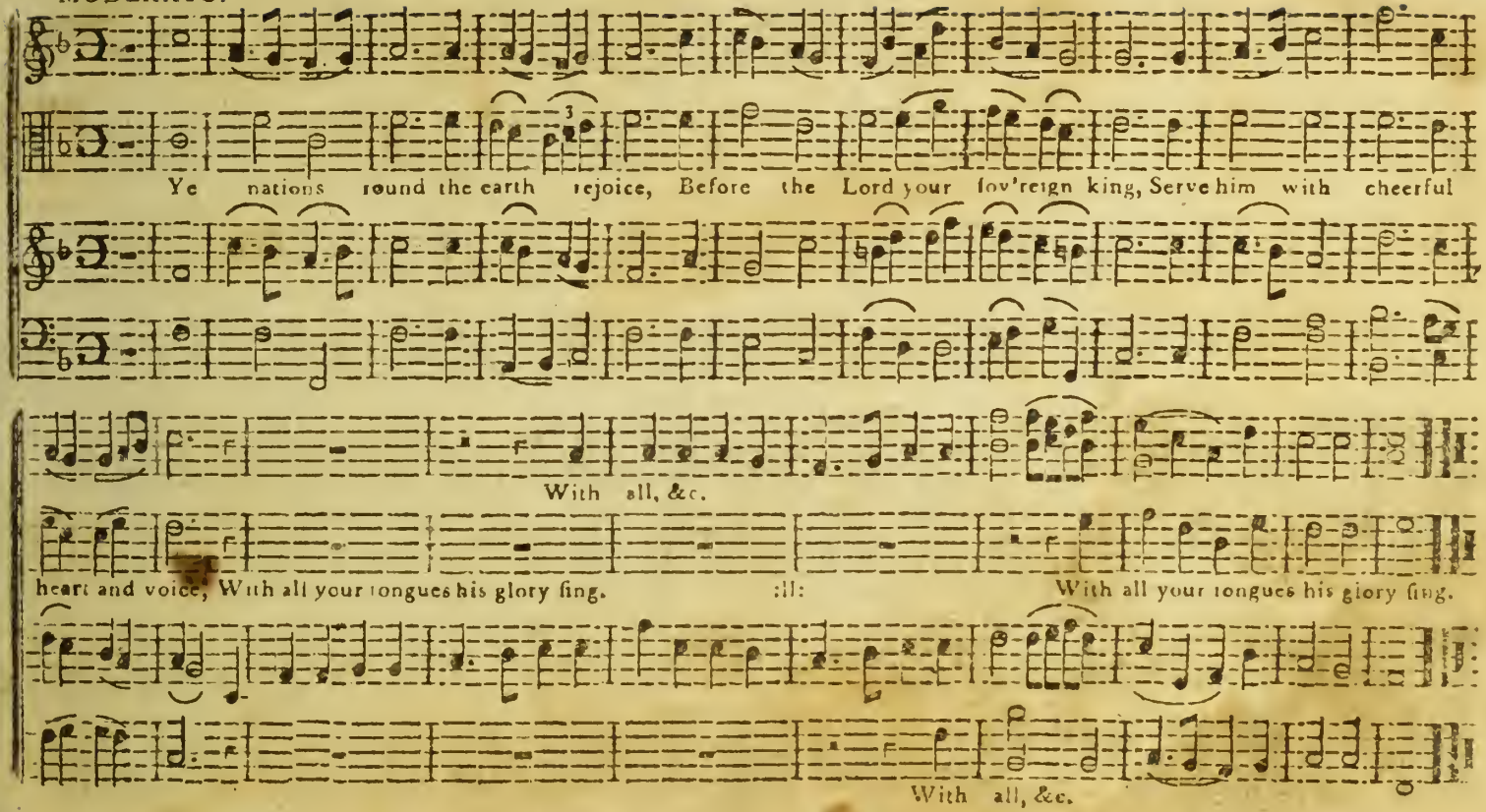
Adapted to all the METRES and KEYS, usually sung in CHURCHES.

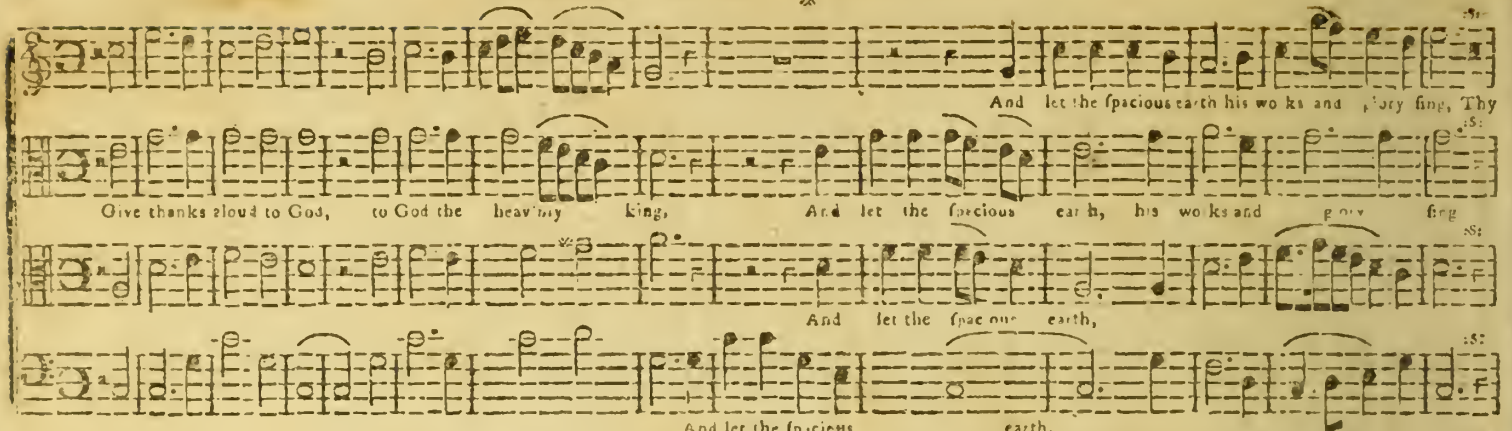
Attention. L. M. ✻ C.

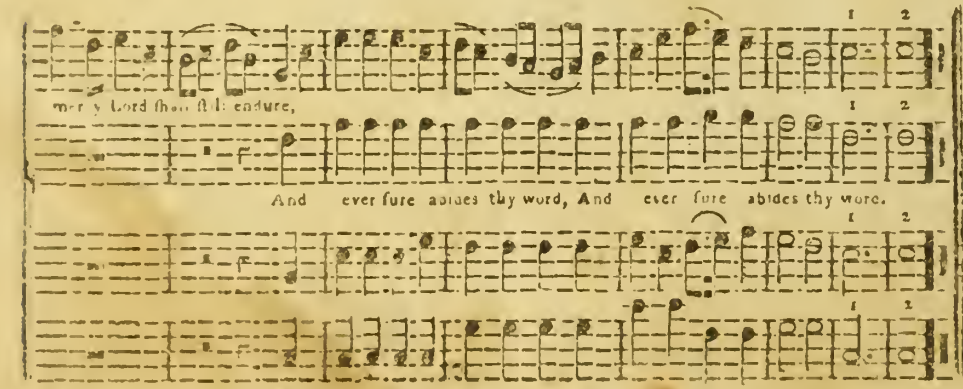



Bleſt be the man whoſe piercing mind, By vulgar precepts unconfin'd, On wild inventive wings can ſoar, Where
rude miſhapen ſyſtems lay, Beyond the reach of order's ſway. And nature's boundleſs depths explore.

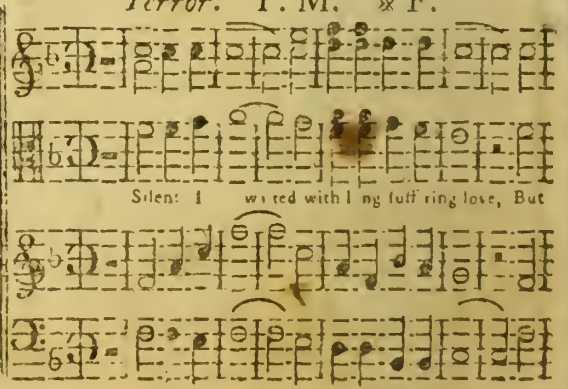
MODERATO.

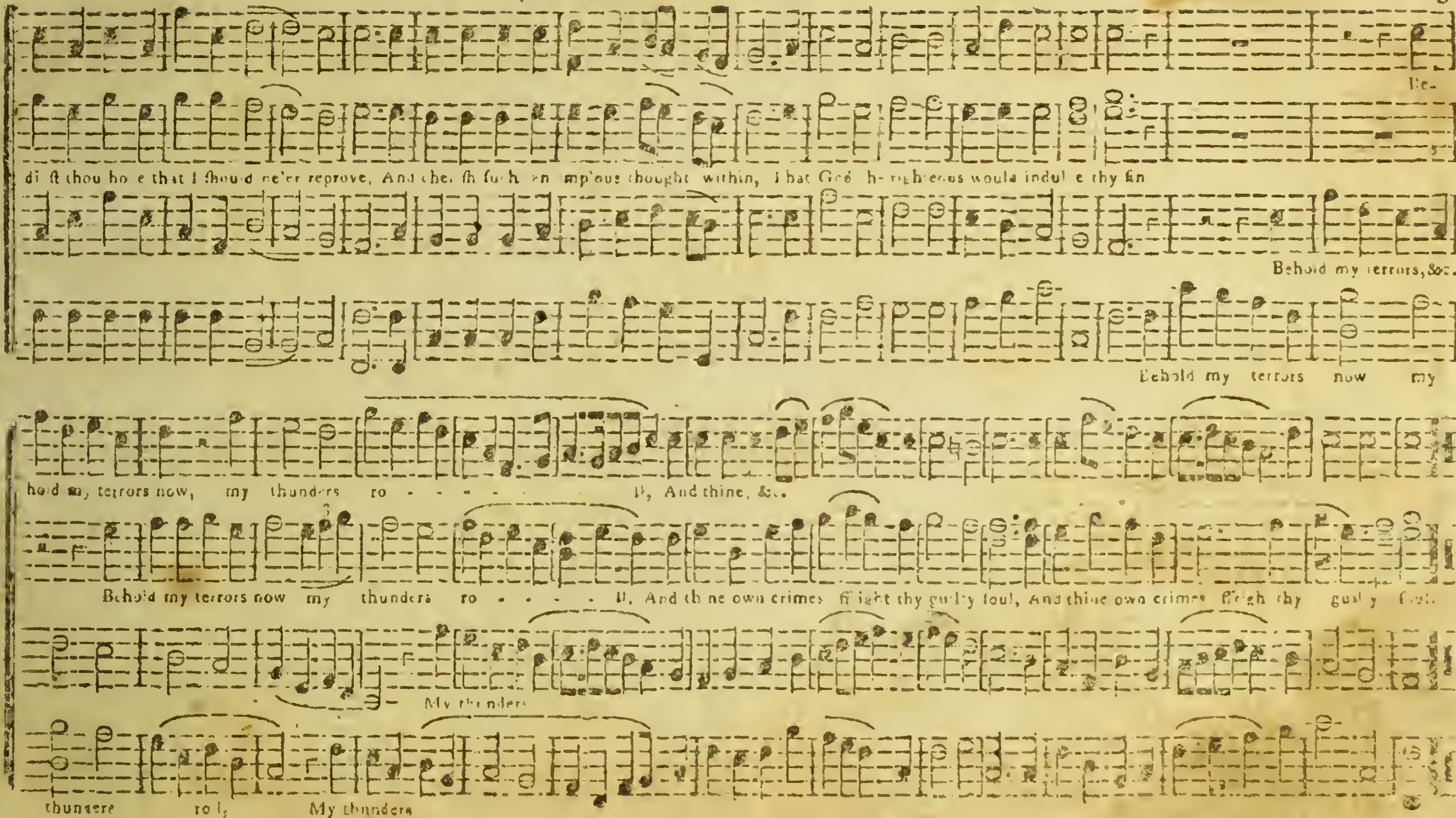

Ye nations round the earth rejoice, Before the Lord your sov'reign king, Serve him with cheerful
With all, &c.
heart and voice, With all your tongues his glory sing. :||: With all your tongues his glory sing.
With all, &c.

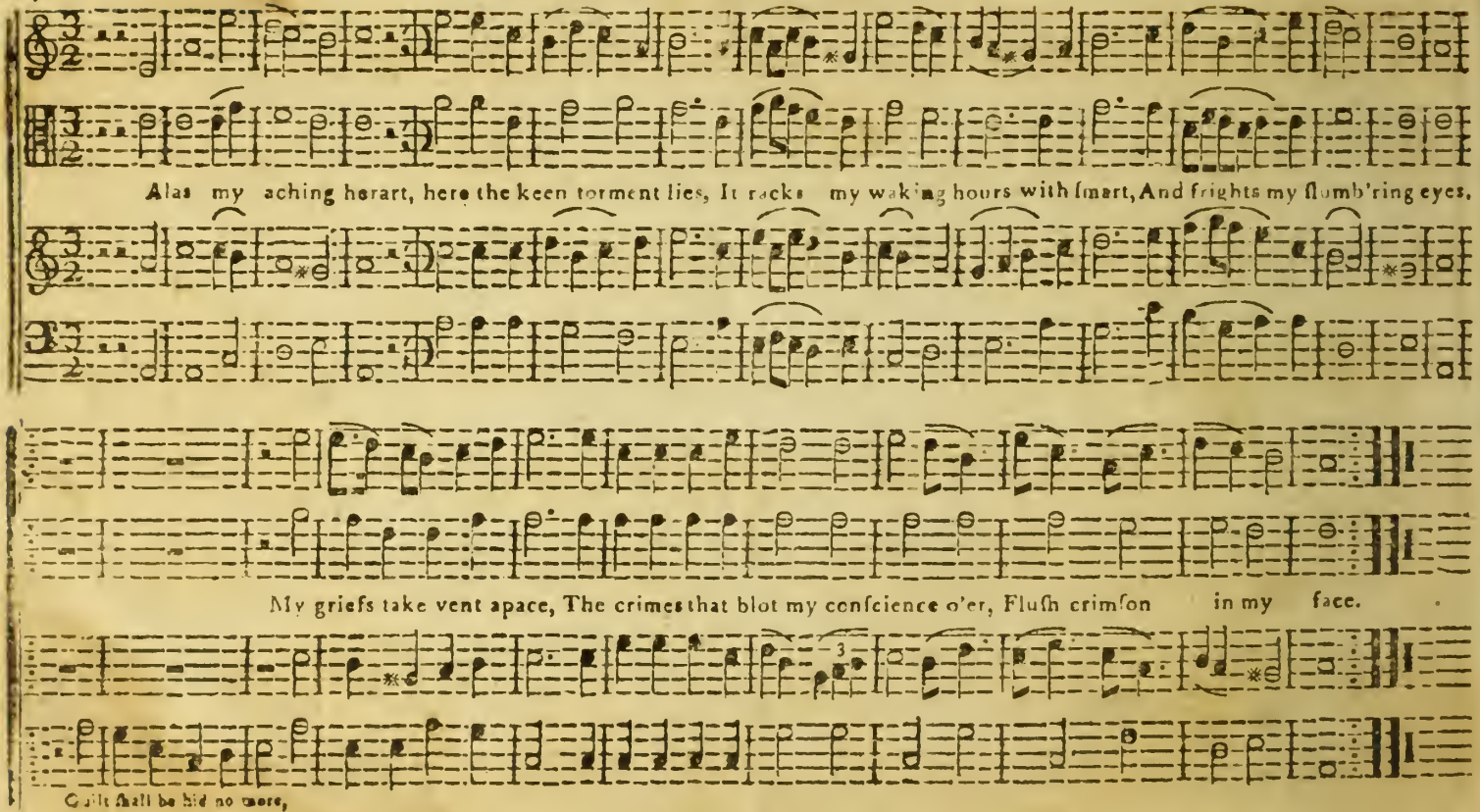

And let the ſpacious earth his works and glory ſing, Thy
Give thanks aloud to God, to God the heav'nly king, And let the ſpacious earth, his works and glory ſing
And let the ſpacious earth,
And let the ſpacious earth,

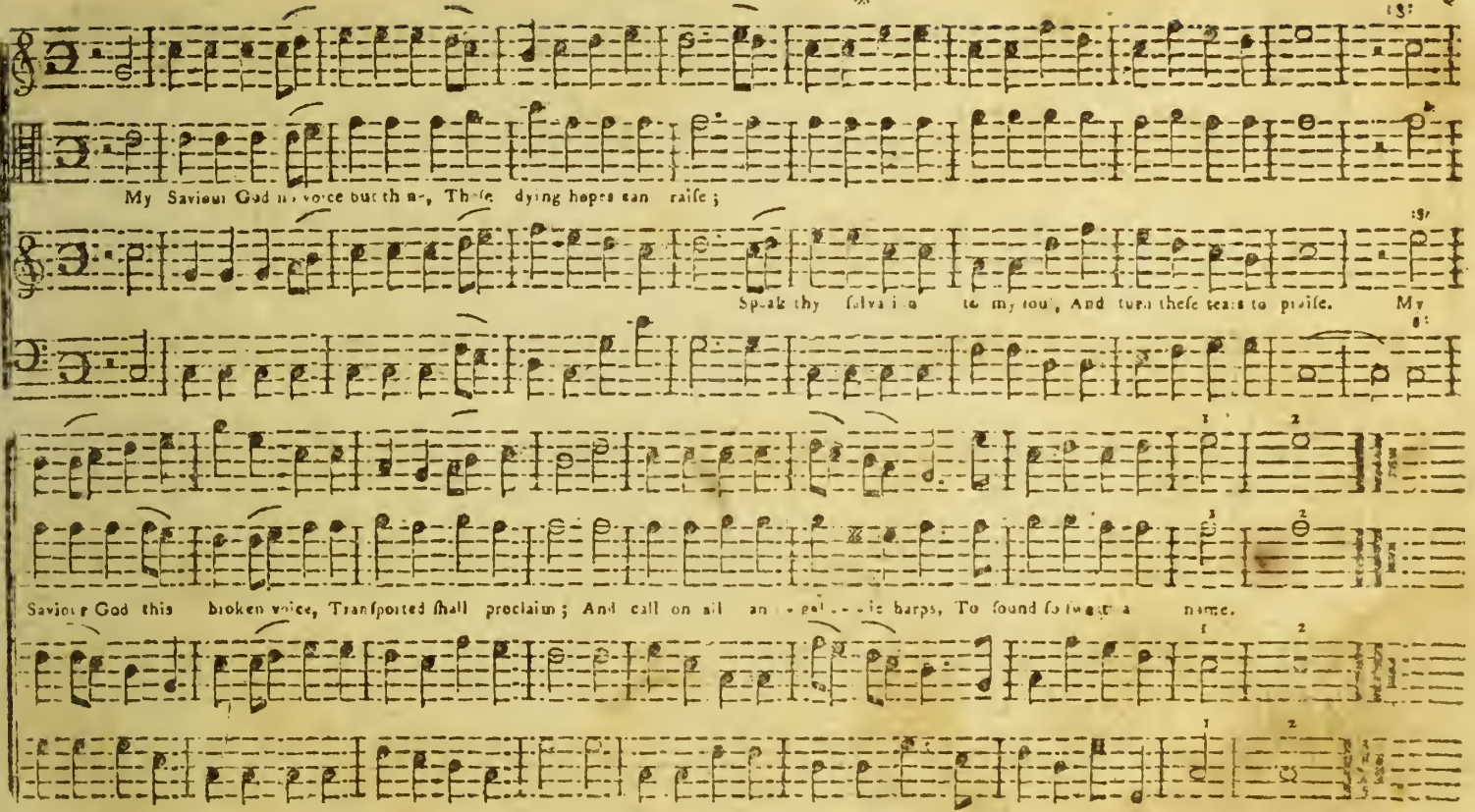

mer y Lord thou ſhalt endure,
And ever ſure abides thy word, And ever ſure abides thy word.

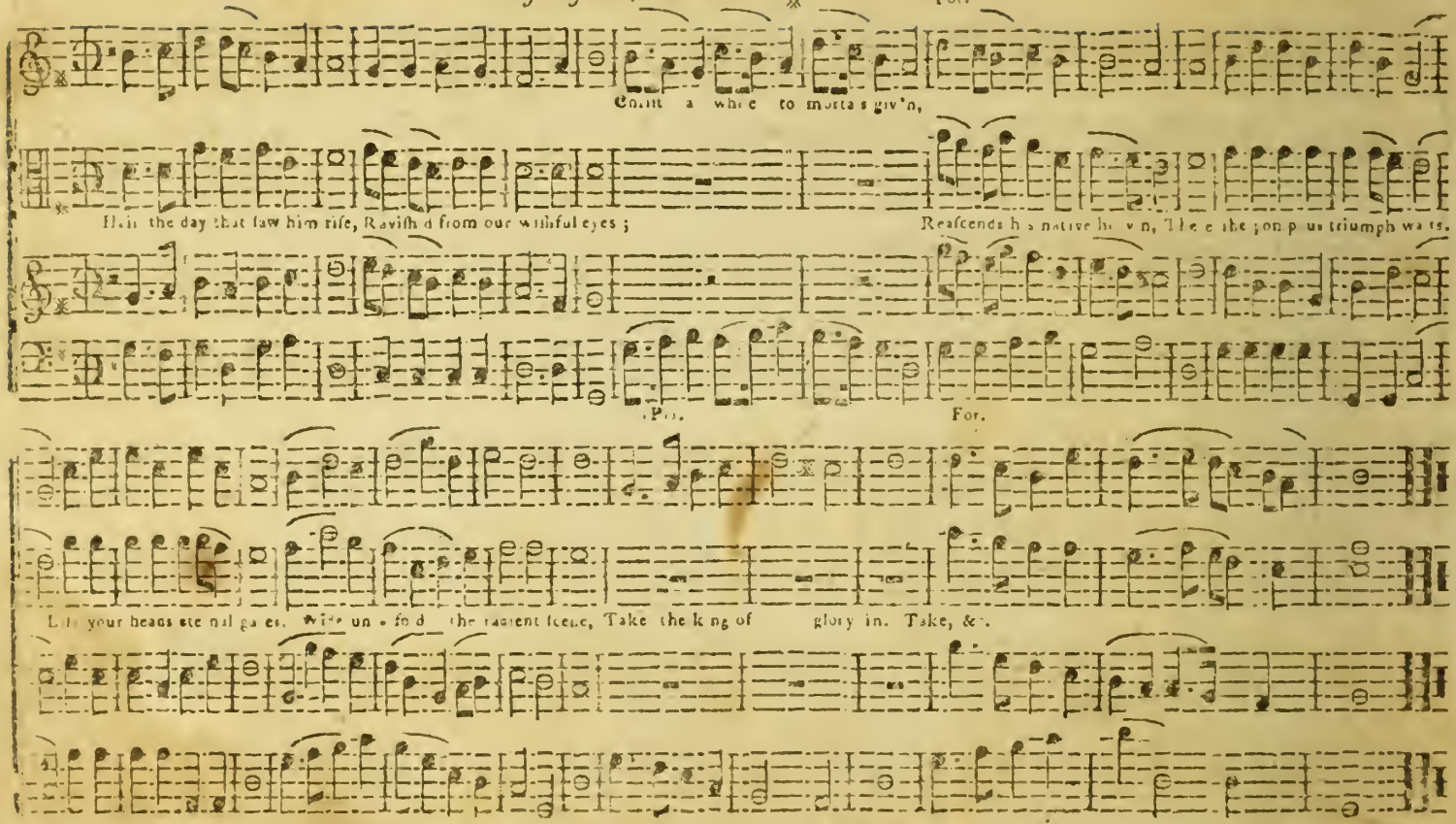
Terror. P. M. ※ F.

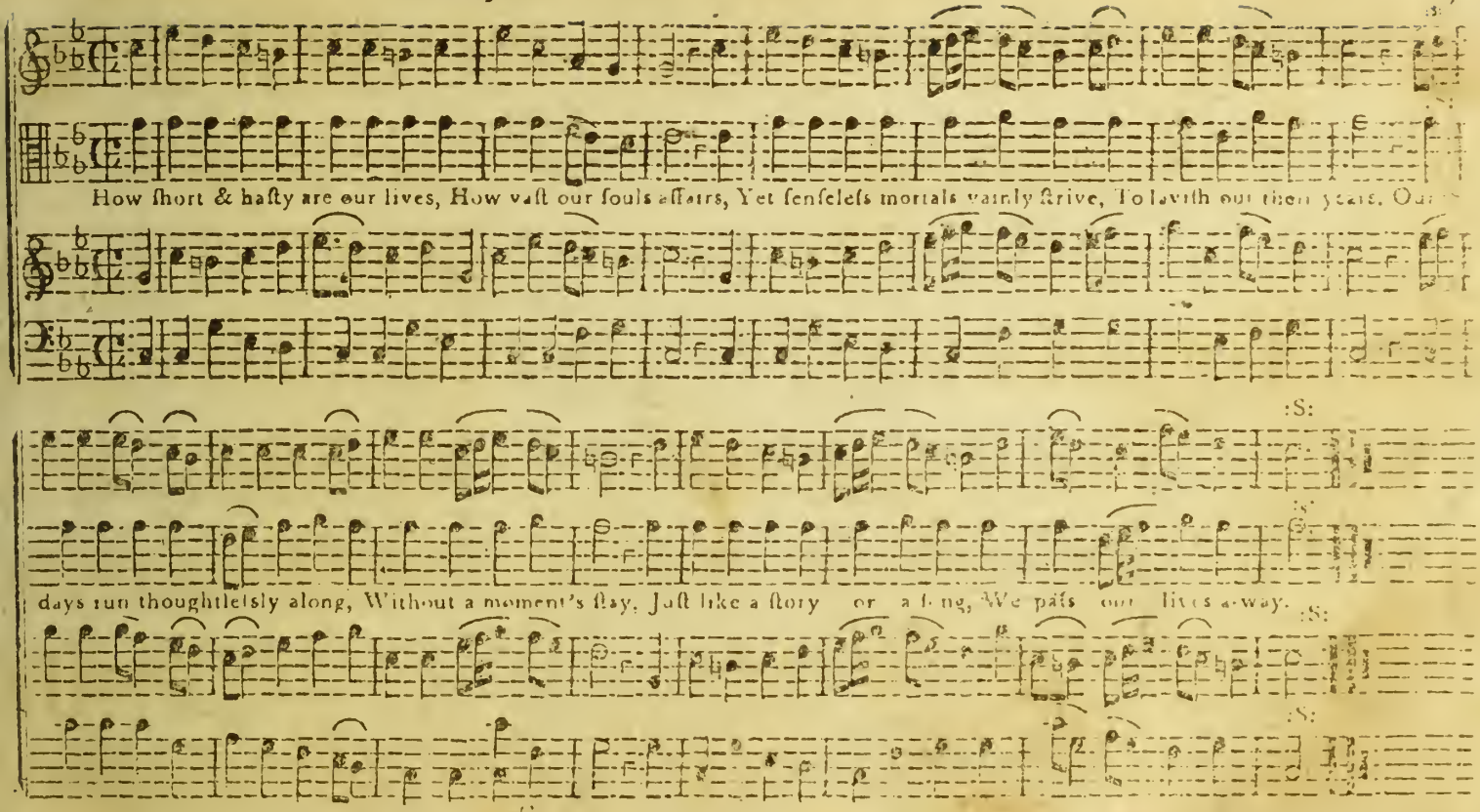

Silent I wa ted with l ng ſuff'ring love, But


Be-
dist thou ho e that I ſhou d ne'er reprove, And che ſh ſu h an mp'ous thought within, That God the righteous would indul e thy ſin
Behold my terrors, &c.
Behold my terrors now my
hold my terrors now, my thunders ro - - - - ll, And thine, &c.
Behold my terrors now my thunders ro - - - - ll, And thine own crimes fright thy guilty ſoul, And thine own crimes fright thy guilty ſoul.
My thunders
thunders roll, My thunders

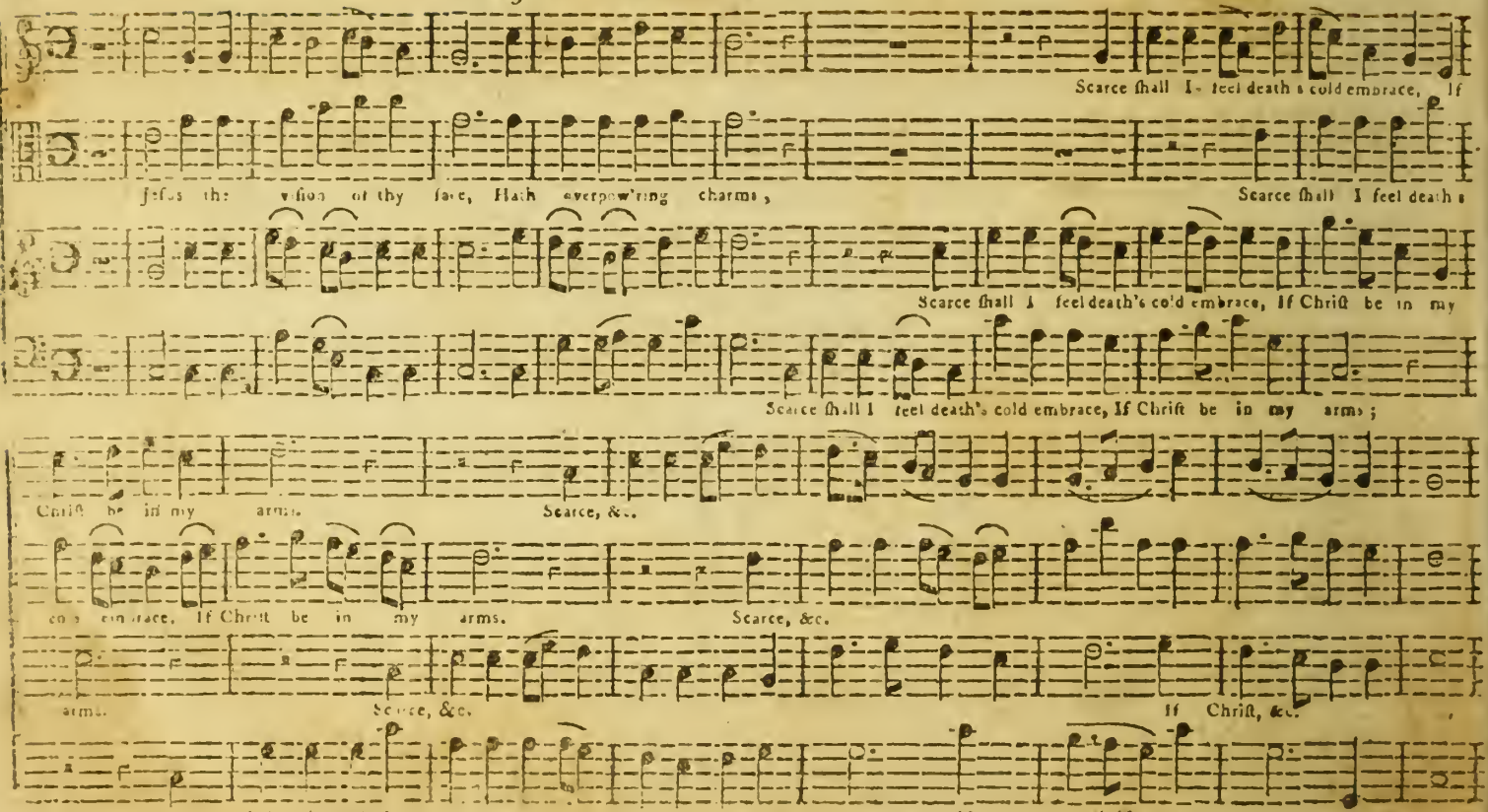

Alas my aching hearart, here the keen torment lies, It racks my waking hours with ſmart, And frights my ſlumb'ring eyes.
My griefs take vent apace, The crimes that blot my conſcience o'er, Fluſh crimſon in my face.
Guilt ſhall be hid no more,

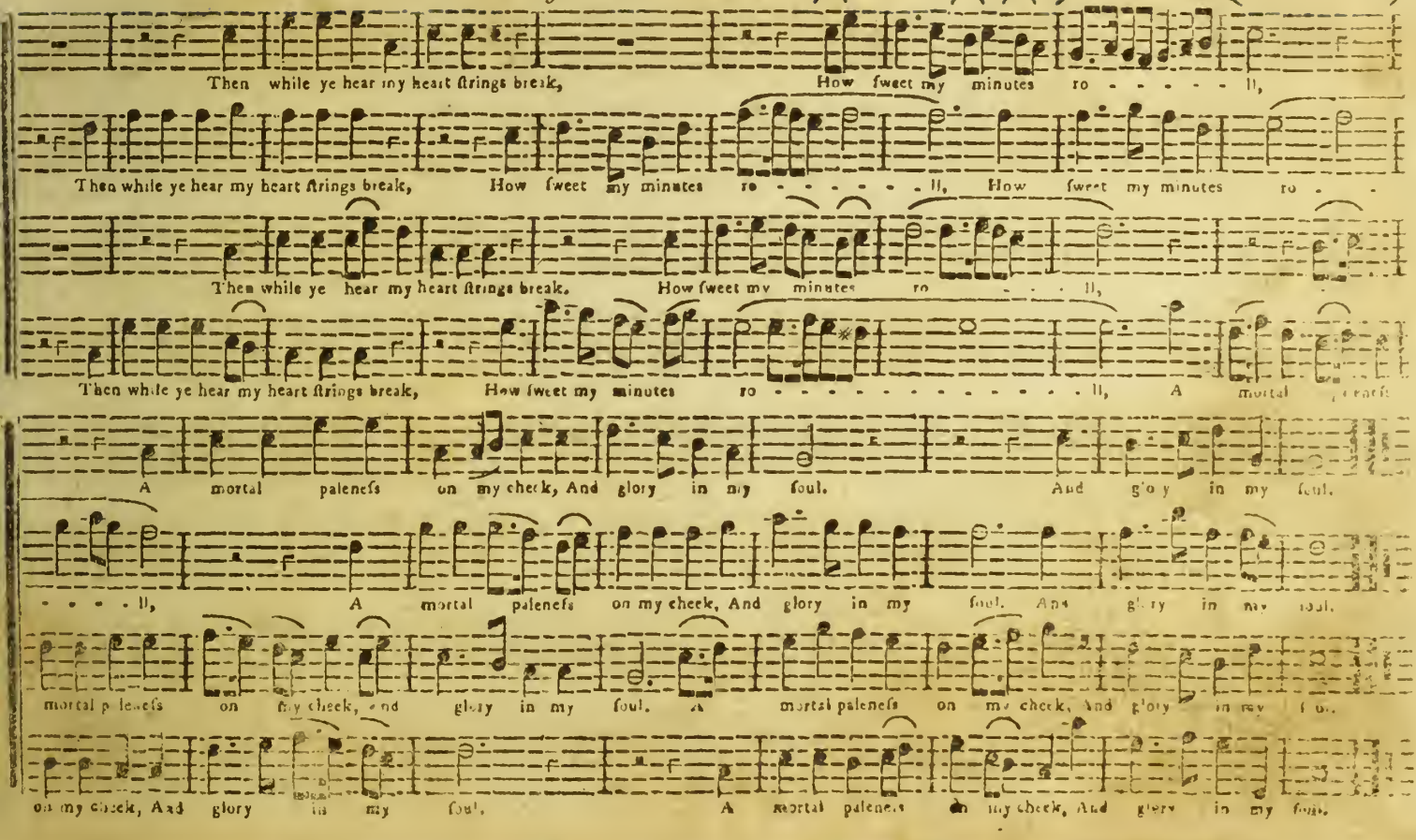

My Saviour God no voice but this, These dying hopes can raise;
Speak thy salvation to my soul, And turn these tears to praise. My
Saviour God this broken voice, Transported shall proclaim; And call on all angelic harps, To sound so sweet a name.

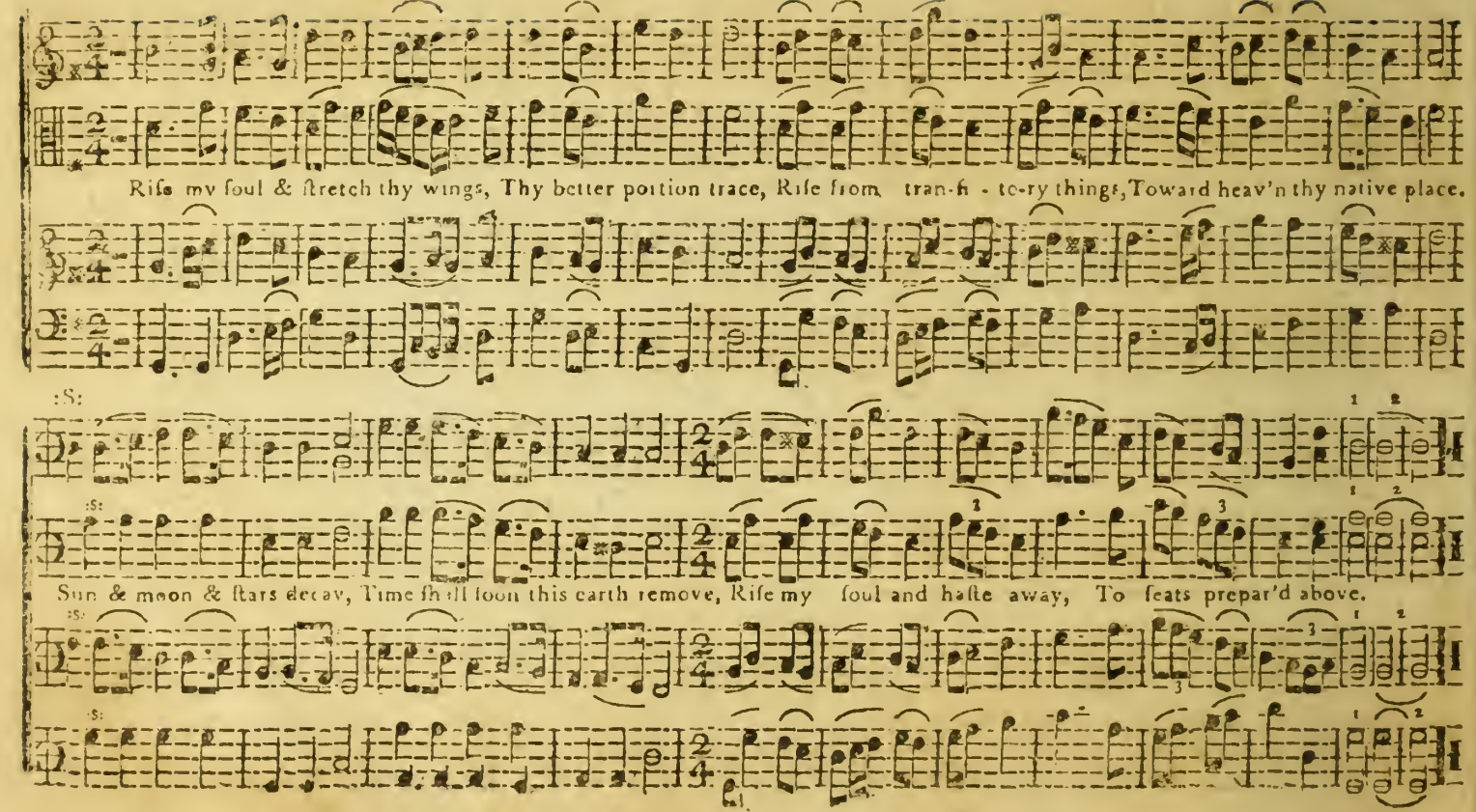

For.
Chriſt a while to mortals giv'n,
Hail the day that ſaw him riſe, Raviſh'd from our wiſhful eyes;
Reaſcends his native heav'n, There the pomp us triumph waits.
Pia.
For.
Lift your heads eternal gates, Wide unfold the radiant ſcene, Take the king of glory in. Take, &c.


How short & hasty are our lives, How vast our souls affairs, Yet senseless mortals vainly strive, To lavith out their years. Our
days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

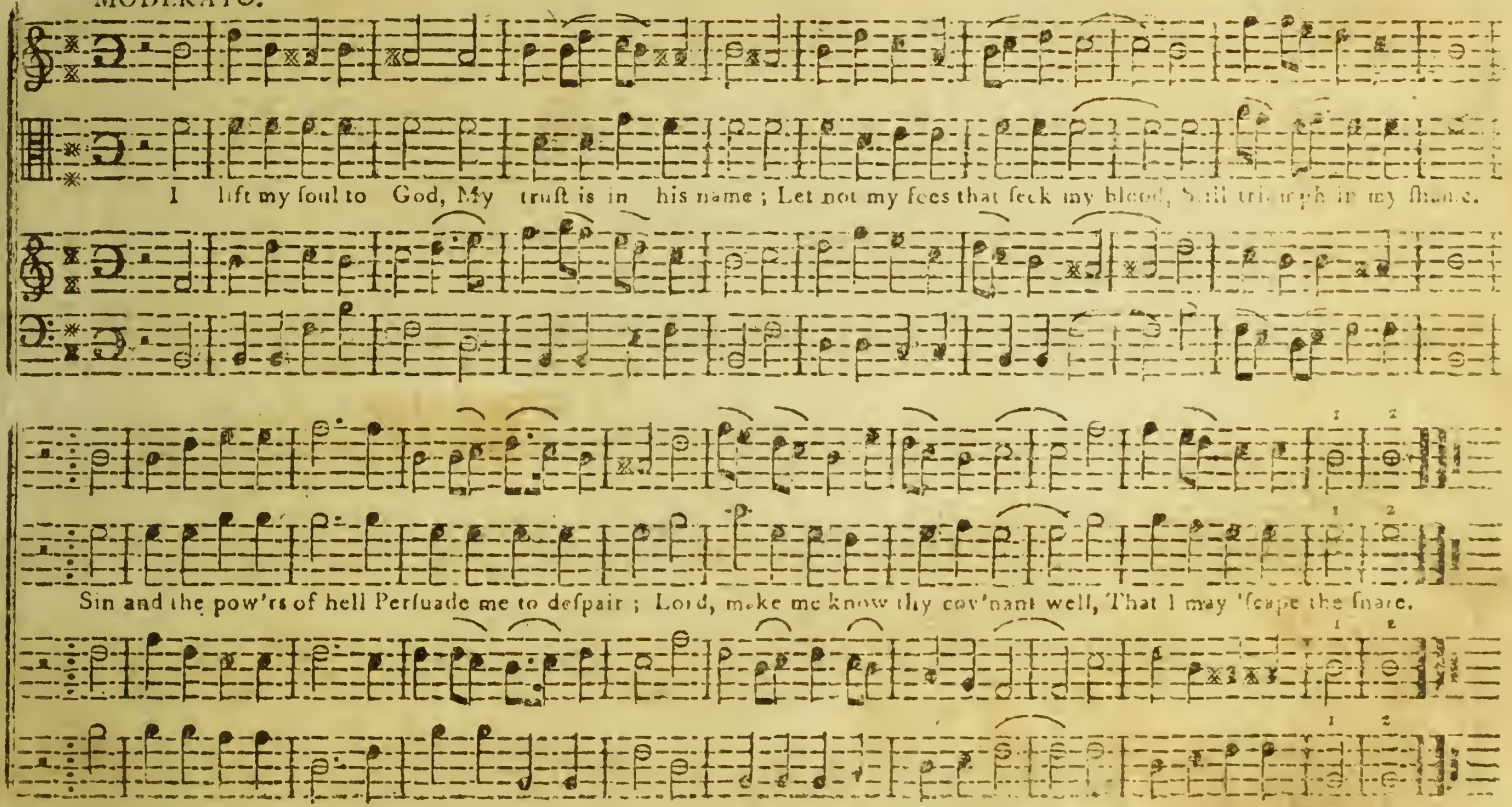
Grafton. C. M. ✻ C.

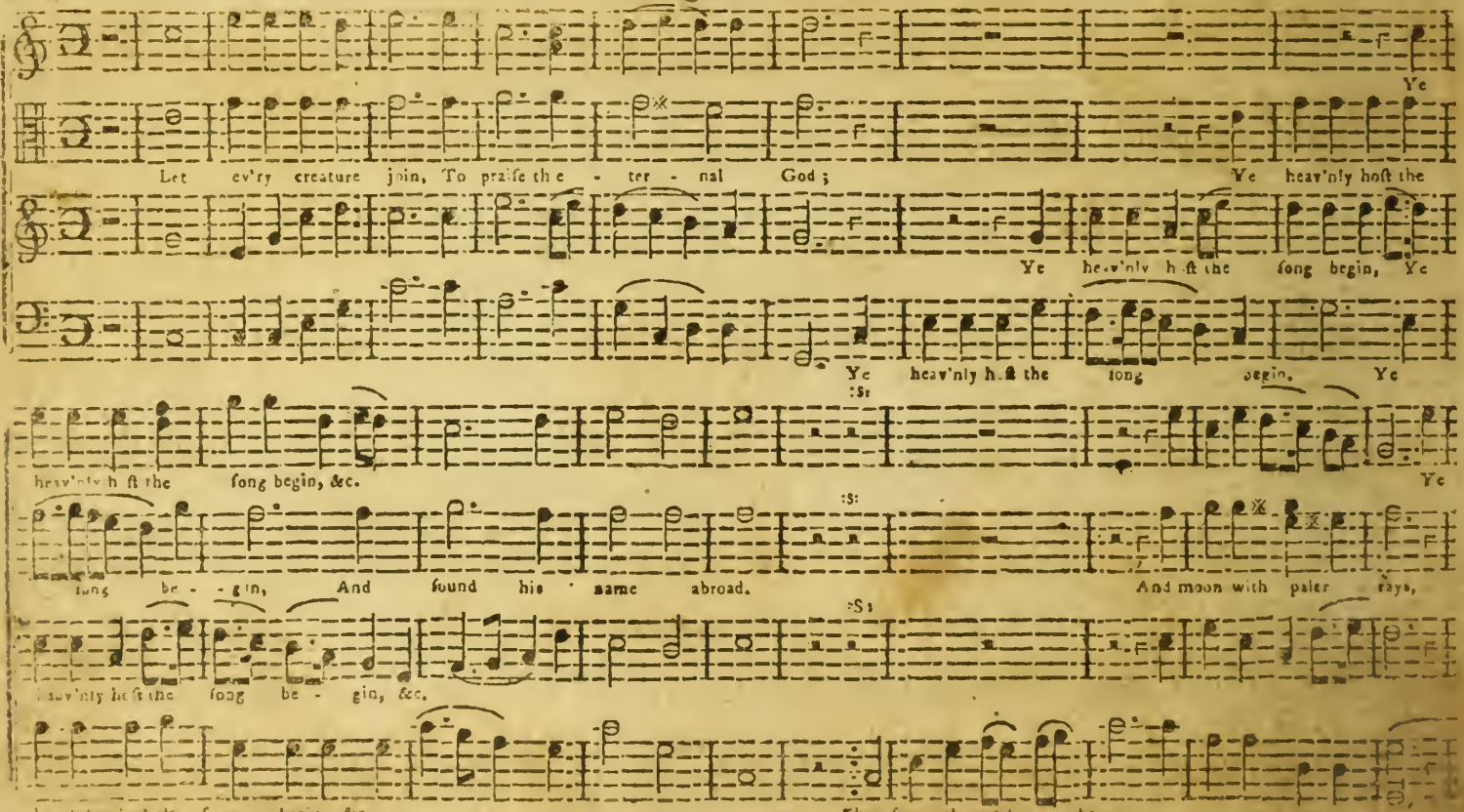

Scarce shall I feel death's cold embrace, If
Jesus thy vision of thy face, Hath overpow'ring charms,
Scarce shall I feel death's
Scarce shall I feel death's cold embrace, If Christ be in my
Scarce shall I feel death's cold embrace, If Christ be in my arms;
Christ be in my arms.
Scarce, &c.
cold embrace, If Christ be in my arms.
Scarce, &c.
arms.
Scarce, &c.
If Christ, &c.
Scarce shall I feel, &c.
If Christ, &c.

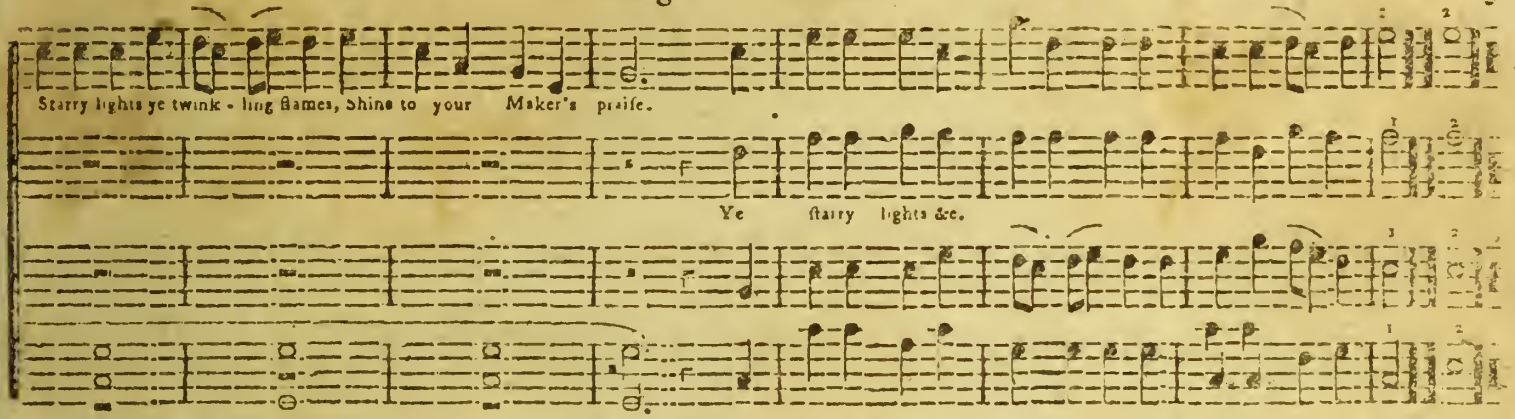

Then while ye hear my heart ſtrings break, How ſweet my minutes ro - - - - - ll,
Then while ye hear my heart ſtrings break, How ſweet my minutes ro - - - - - - ll, How ſweet my minutes ro - -
Then while ye hear my heart ſtrings break, How ſweet my minutes ro - - ll,
Then while ye hear my heart ſtrings break, How ſweet my minutes ro - - - - - - - - - - - - - - - ll, A mortal
A mortal paleneſs on my cheek, And glory in my ſoul. And glory in my ſoul.
- - - - ll, A mortal paleneſs on my cheek, And glory in my ſoul. And glory in my ſoul.
mortal paleneſs on my cheek, And glory in my ſoul. A mortal paleneſs on my cheek, And glory in my ſoul.
on my cheek, And glory in my ſoul. A mortal paleneſs on my cheek, And glory in my ſoul.


Riſe my ſoul & ſtretch thy wings, Thy better portion trace, Riſe from tran-ſi - to-ry things, Toward heav'n thy native place.
Sun & moon & ſtars decay, Time ſhall ſoon this earth remove, Riſe my ſoul and haſte away, To ſeats prepar'd above.

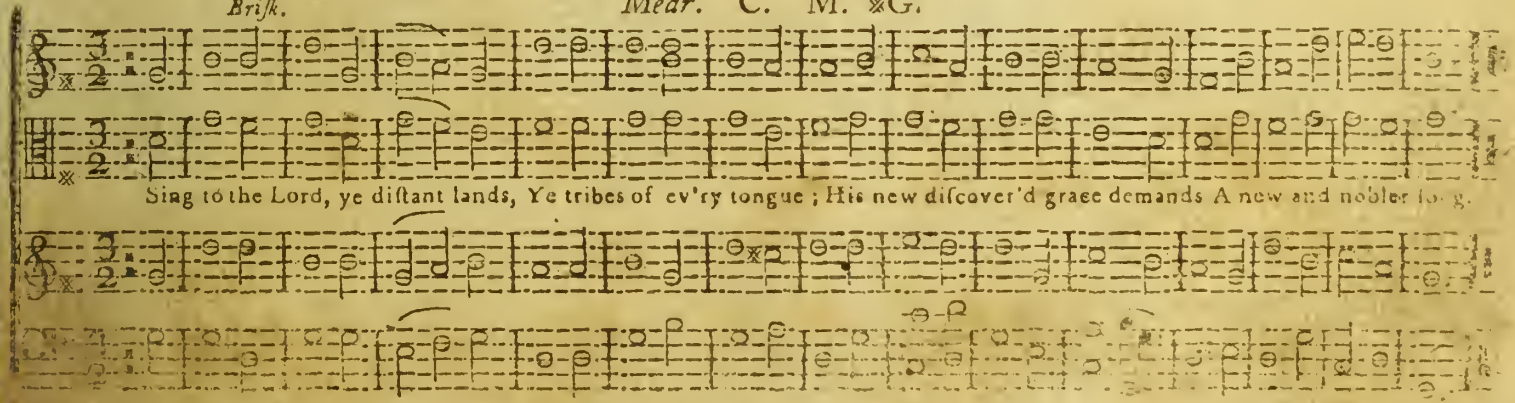
MODERATO.

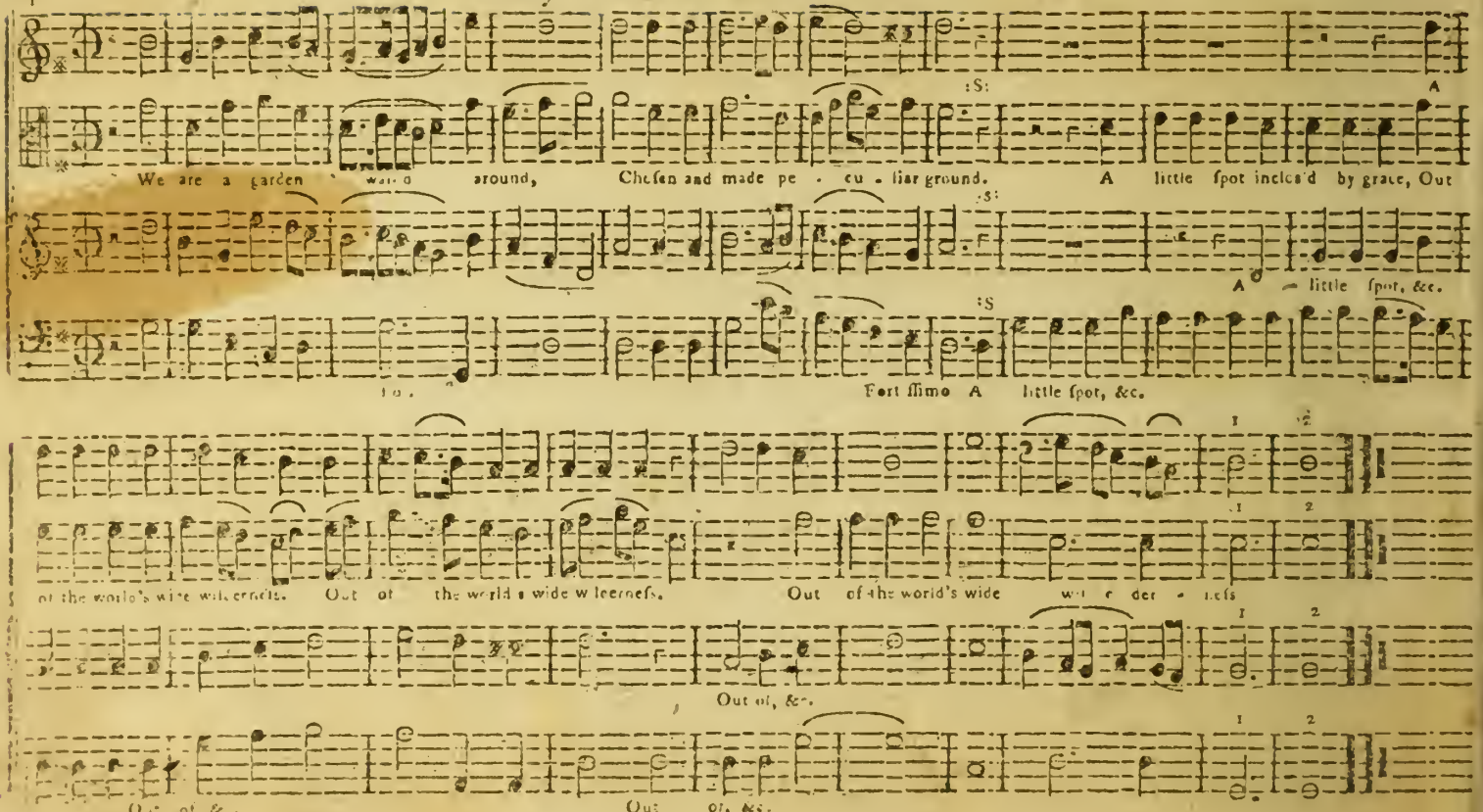

I lift my ſoul to God, My truſt is in his name; Let not my foes that ſeek my blood, Still triumph in my ſhame.
Sin and the pow'rs of hell Perſuade me to deſpair; Lord, make me know thy cov'nant well, That I may 'ſcape the ſnare.


Let ev'ry creature join, To praise the - ter - nal God;
Ye
Ye heav'nly hoſt the
Ye heav'nly hoſt the song begin,
Ye heav'nly hoſt the song begin,
:S:
heav'nly hoſt the song begin, &c.
Ye
:S:
long be - gin, And sound his name abroad.
And moon with paler rays,
:S:
heav'nly hoſt the song be - gin, &c.
heav'nly hoſt the song begin, &c.
Thou sun with golden beams,



Briſk. *Mear.* C. M. ※G.



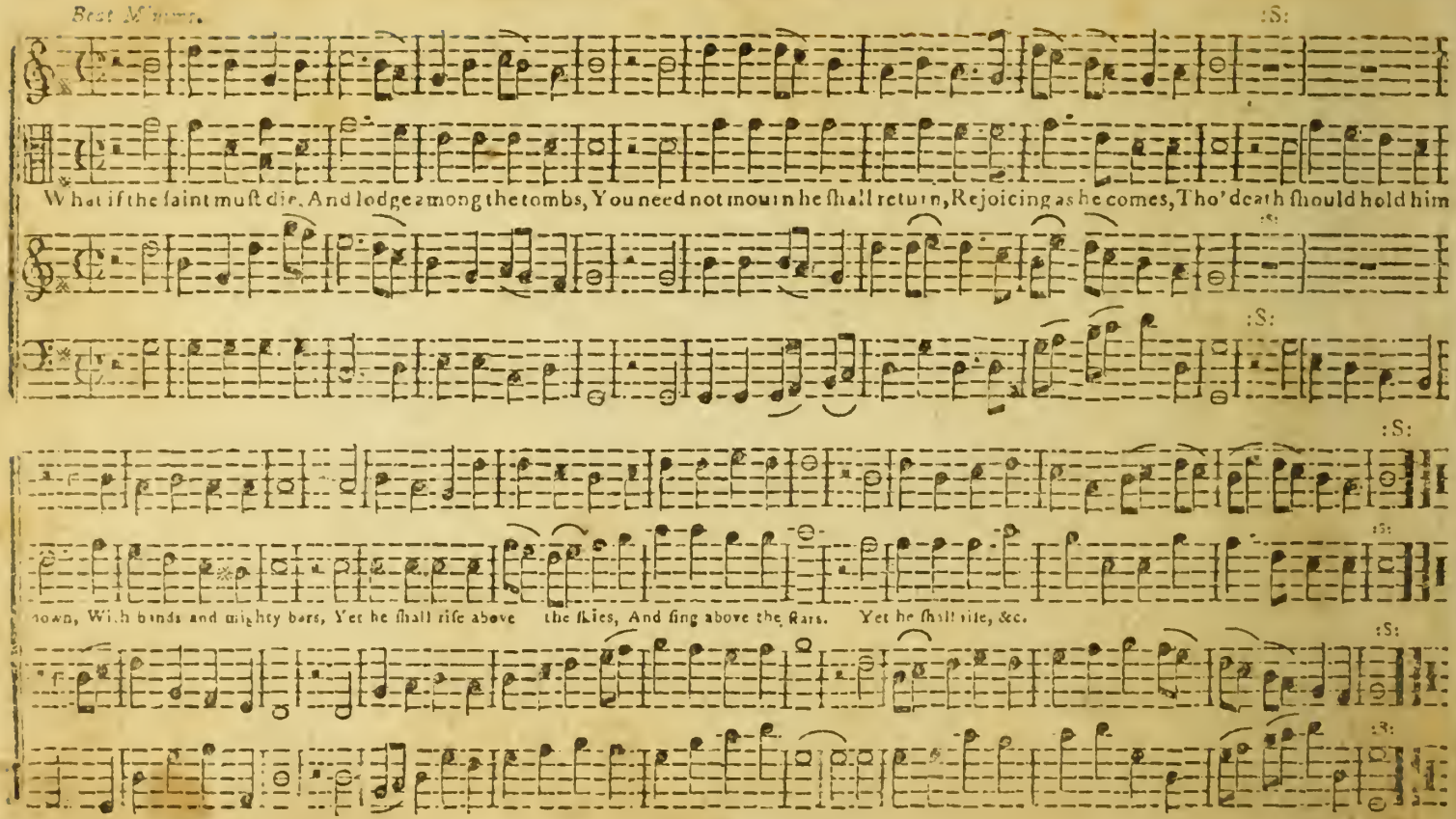

We are a garden wall'd around, Chosen and made pe - cu - liar ground. A little spot inclos'd by grace, Out
A little spot, &c.
To. Fort simo A little spot, &c.
of the world's wide wilderness. Out of the world's wide wilderness. Out of the world's wide wil - der - ness
Out of, &c.
Out of, &c. Out of, &c.

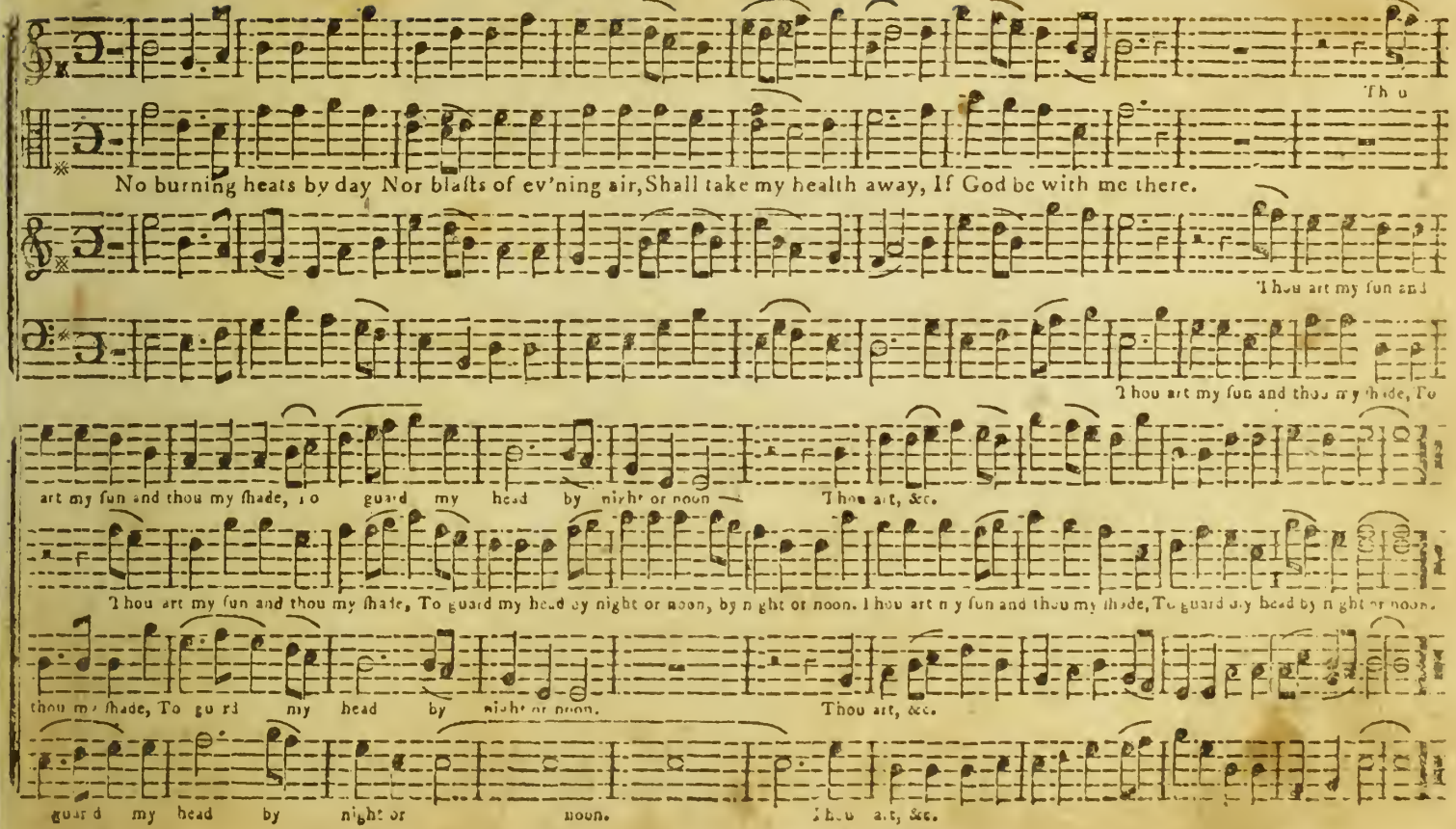
PIA.

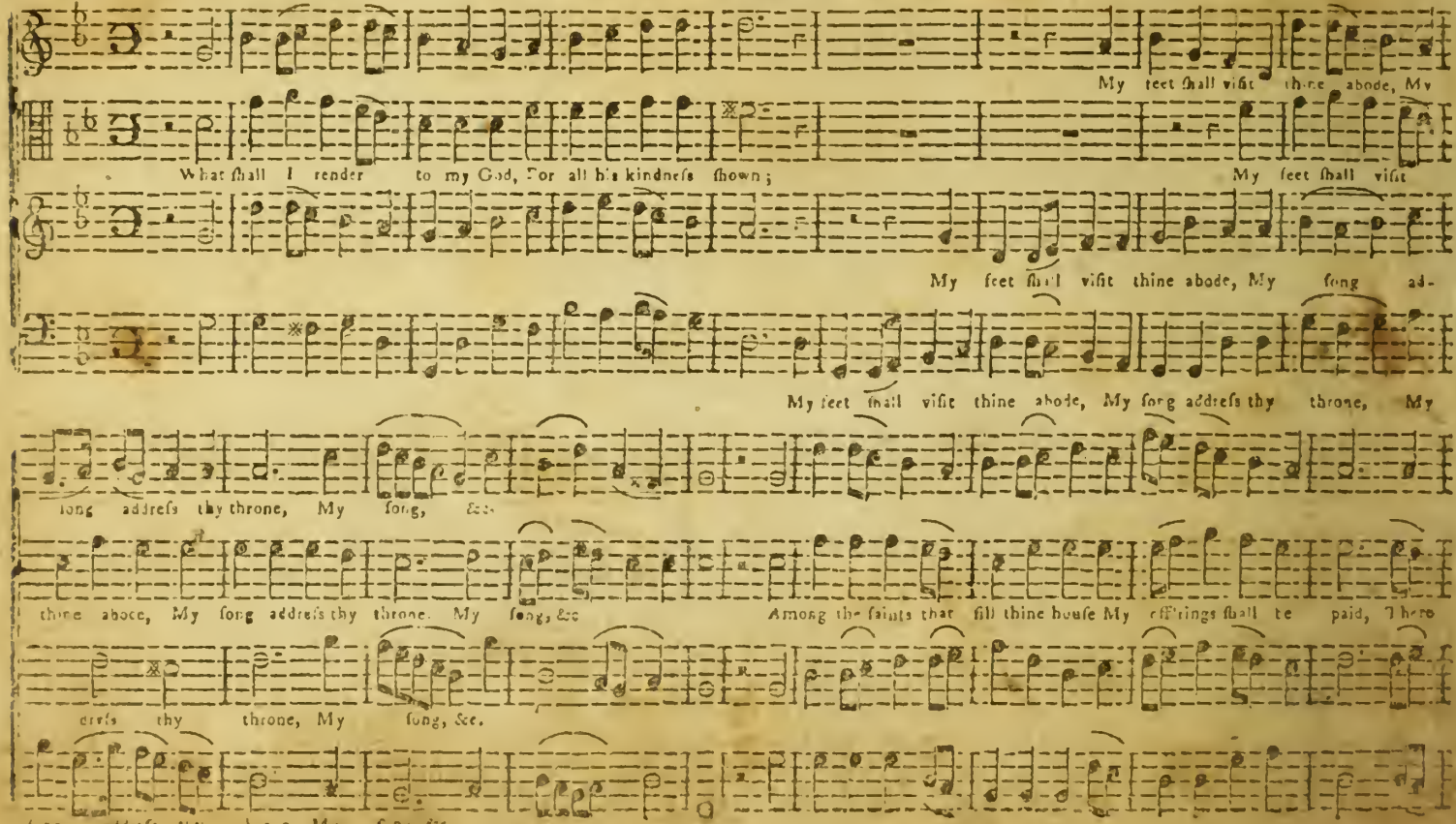
All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal di-a-dem, And

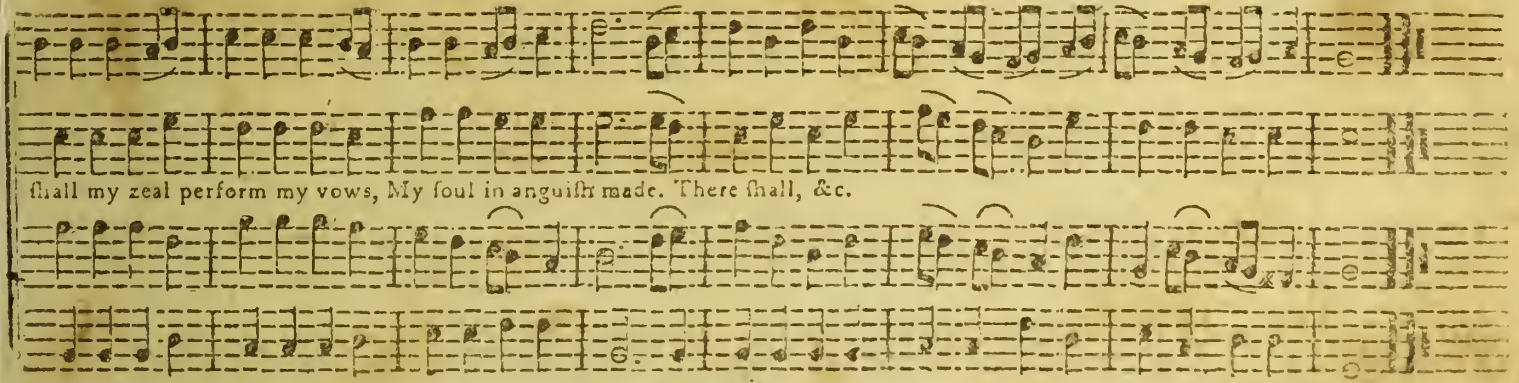
FOR. PIA. FOR.

crown him Lord of all. Bring forth the royal diadem, And crown him Lord of all.

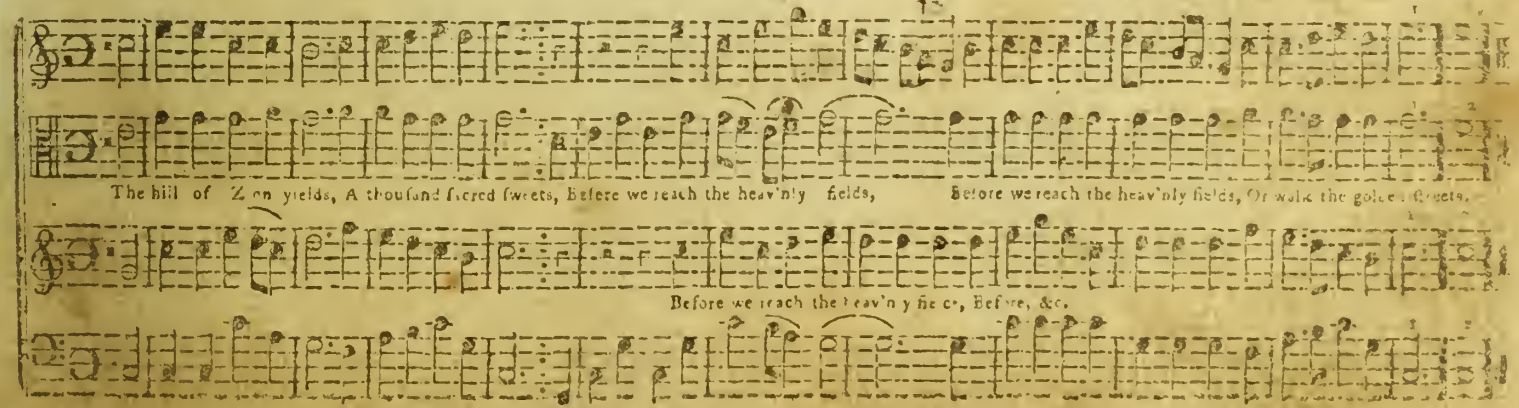

Beat Minim.
:S:
What if the saint must die. And lodge among the tombs, You need not mourn he shall return, Rejoicing as he comes, Tho' death should hold him
down, With bands and mighty bars, Yet he shall rise above the skies, And sing above the stars. Yet he shall rise, &c.


Thou
No burning heats by day Nor blaſts of ev'ning air, Shall take my health away, If God be with me there.
Thou art my ſun and
Thou art my ſun and thou my ſhade, To
art my ſun and thou my ſhade, To guard my head by night or noon — Thou art, &c.
Thou art my ſun and thou my ſhade, To guard my head by night or noon, by night or noon. Thou art my ſun and thou my ſhade, To guard my head by night or noon.
thou my ſhade, To guard my head by night or noon. Thou art, &c.
guard my head by night or noon. Thou art, &c.


My feet shall visit thine abode, My
What shall I render to my God, For all his kindness shown;
My feet shall visit
My feet shall visit thine abode, My song ad-
My feet shall visit thine abode, My song address thy throne, My
song address thy throne, My song, &c.
thine abode, My song address thy throne. My song, &c
Among the saints that fill thine house My offerings shall be paid, There
dress thy throne, My song, &c.
song address thy throne. My song, &c.

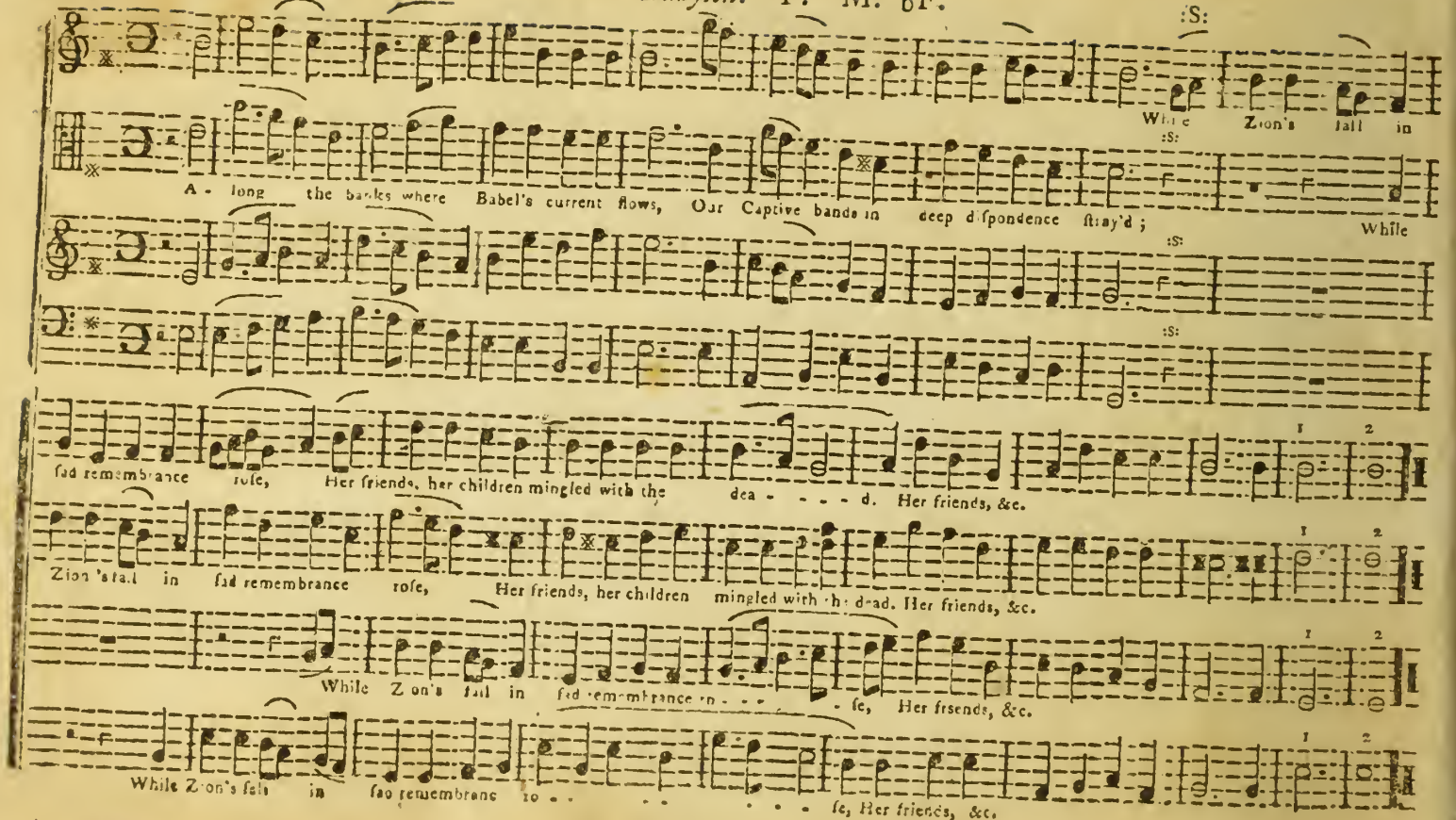

shall my zeal perform my vows, My soul in anguish made. There shall, &c.

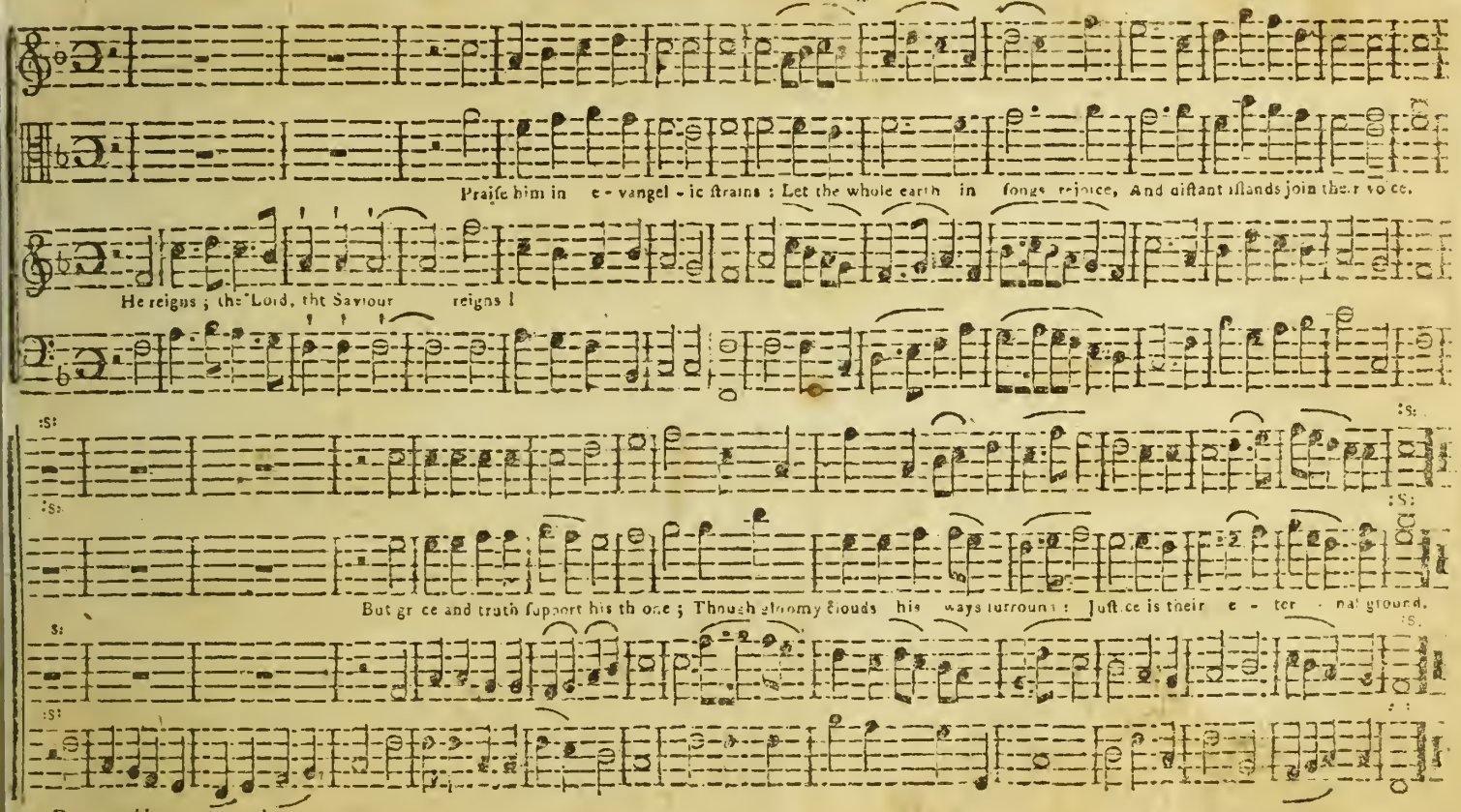
Concord. S. M.

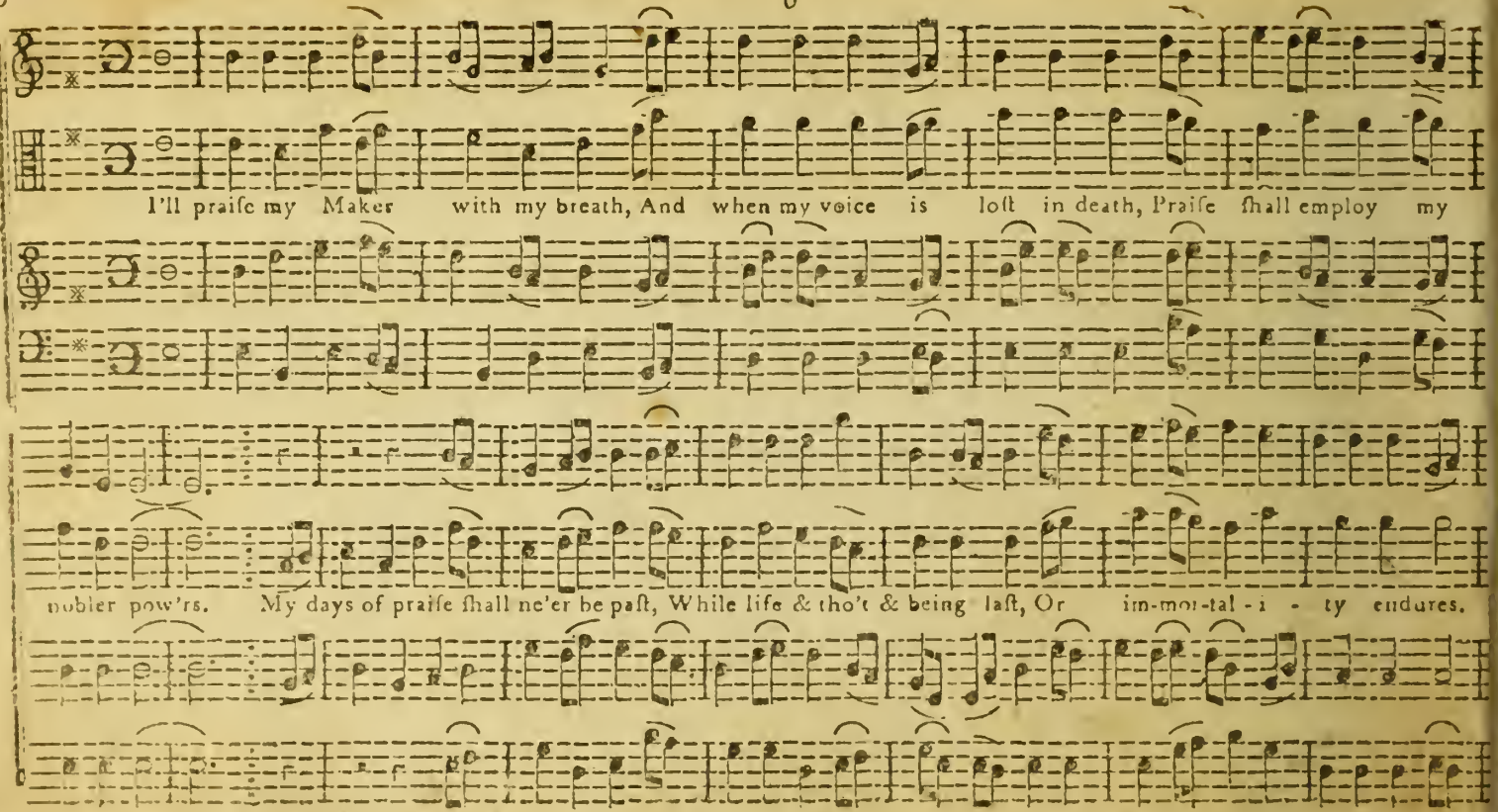

The hill of Zion yields, A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.
Before we reach the heav'nly fields, Before, &c.

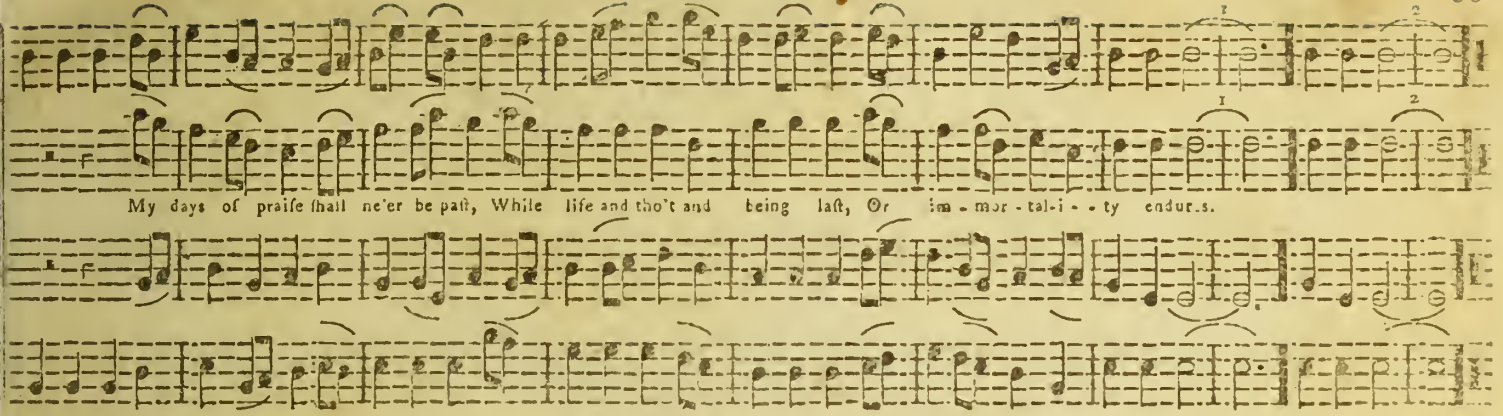
One letter too low.

Babylon. P. M. bF.

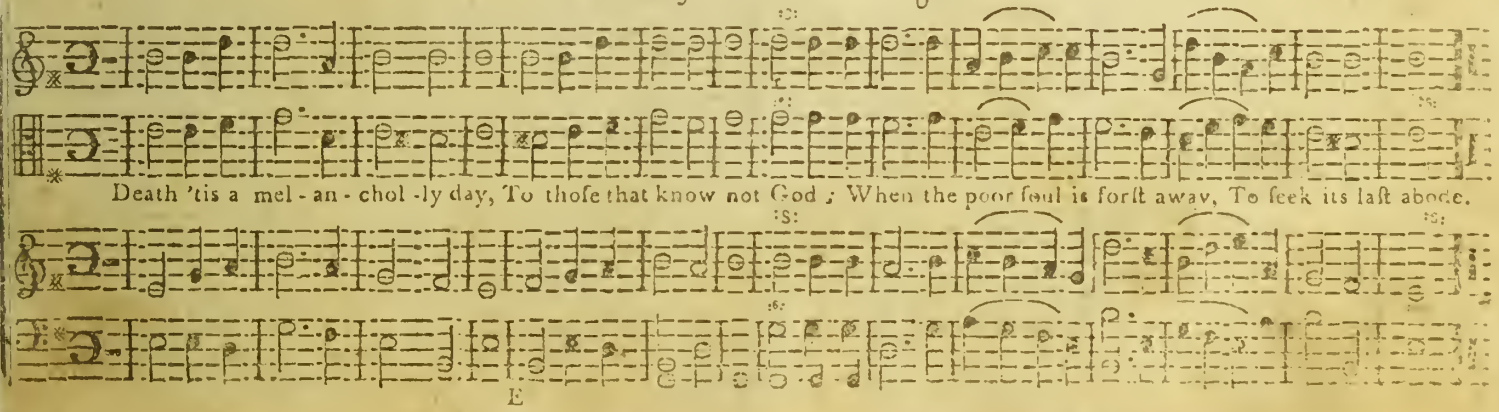


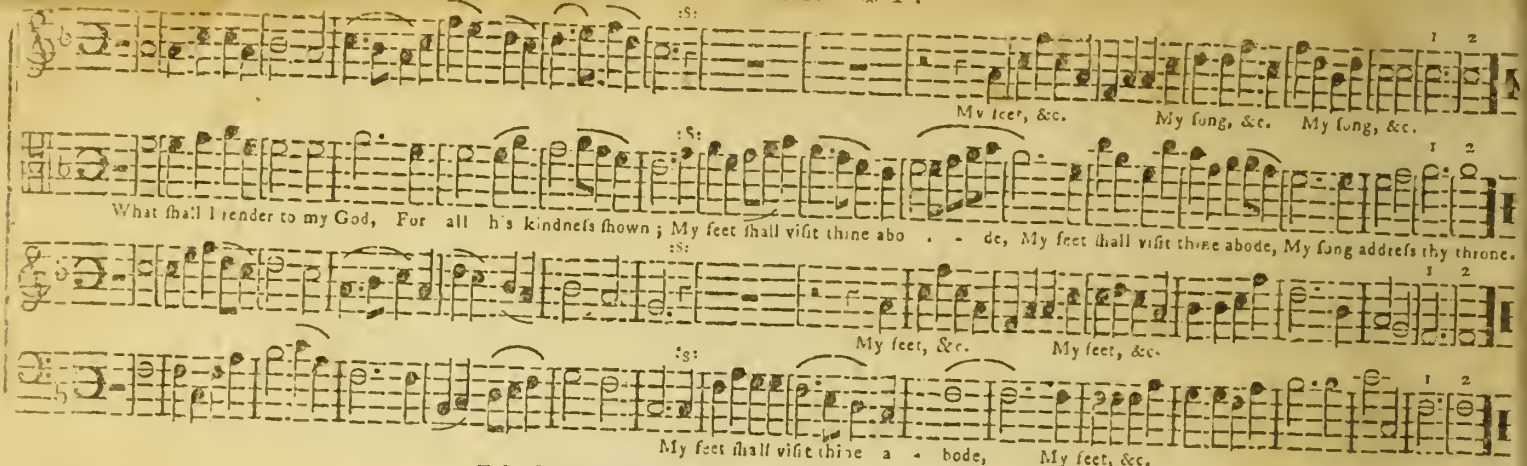

Praise him in e - vangel - ic strains : Let the whole earth in songs rejoice, And distant islands join their voice.
He reigns ; the Lord, the Saviour reigns !
But grace and truth support his throne ; Though gloomy clouds his ways surround : Justice is their e - ter - nal ground.
Deep are his counsels and unknown ;


I'll praiſe my Maker with my breath, And when my voice is loſt in death, Praiſe ſhall employ my
nobler pow'rs. My days of praiſe ſhall ne'er be paſt, While life & tho't & being laſt, Or im-mor-tal - i - ty endures.

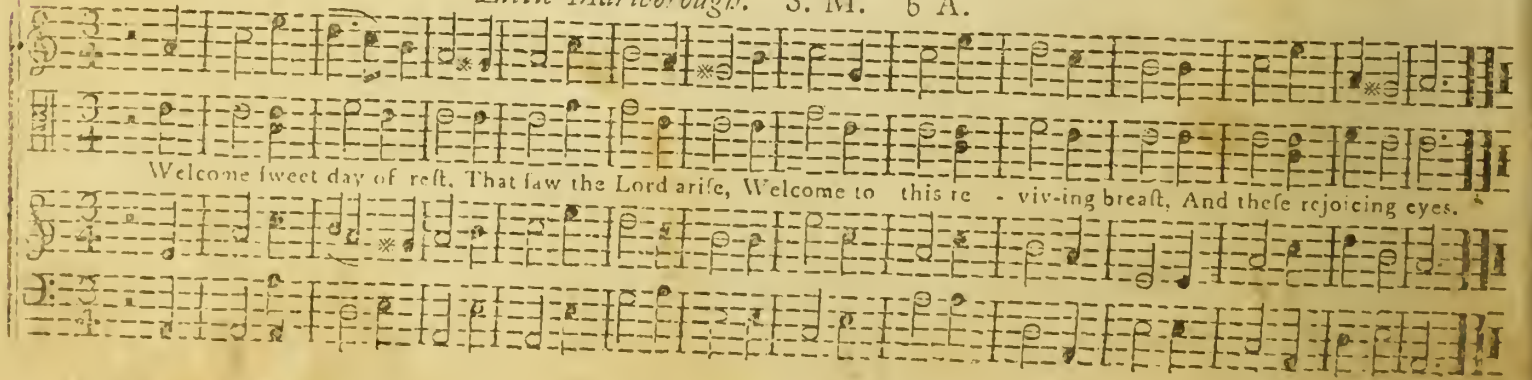


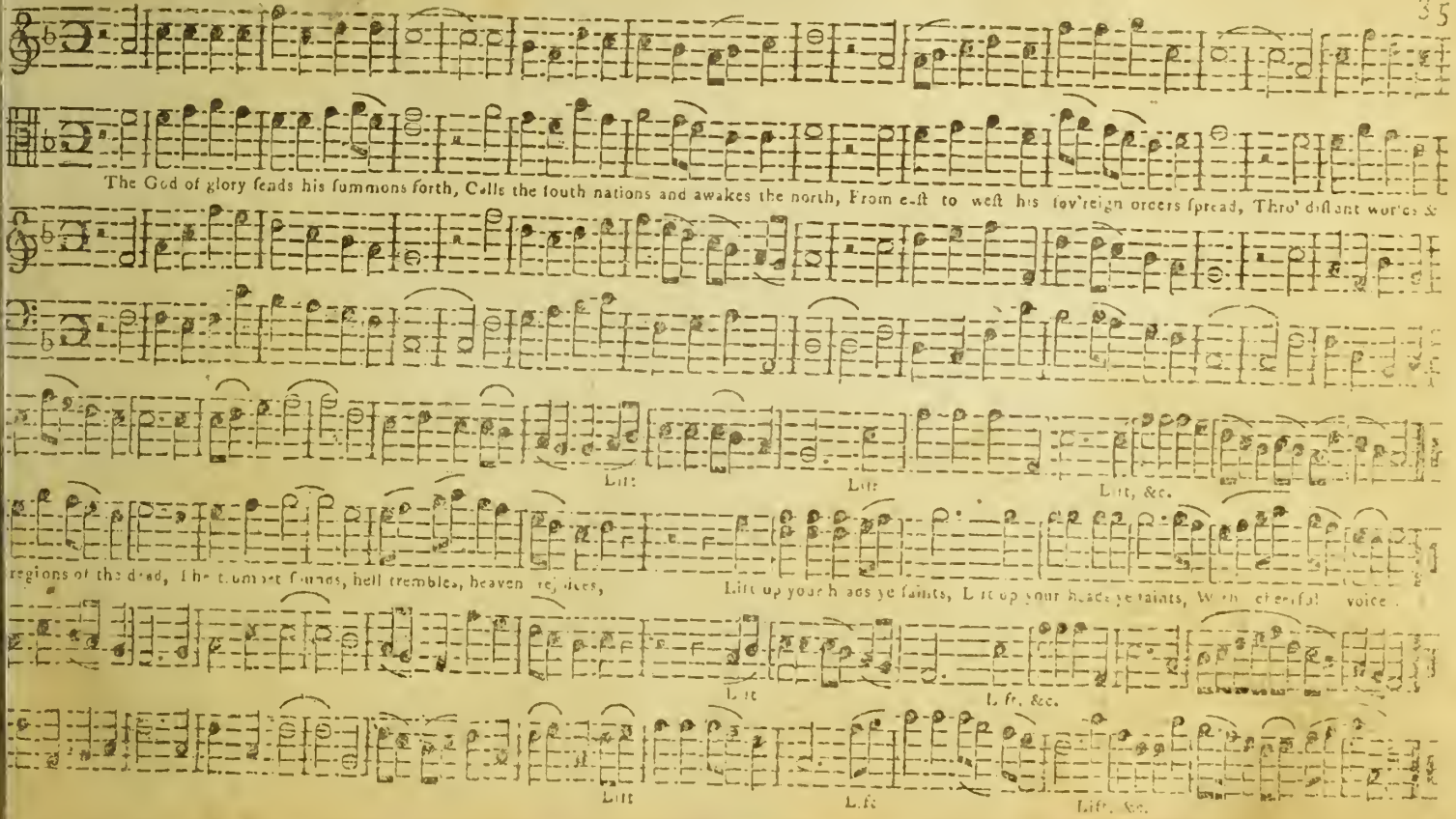
Middleſex. C. M. $_{b}$E

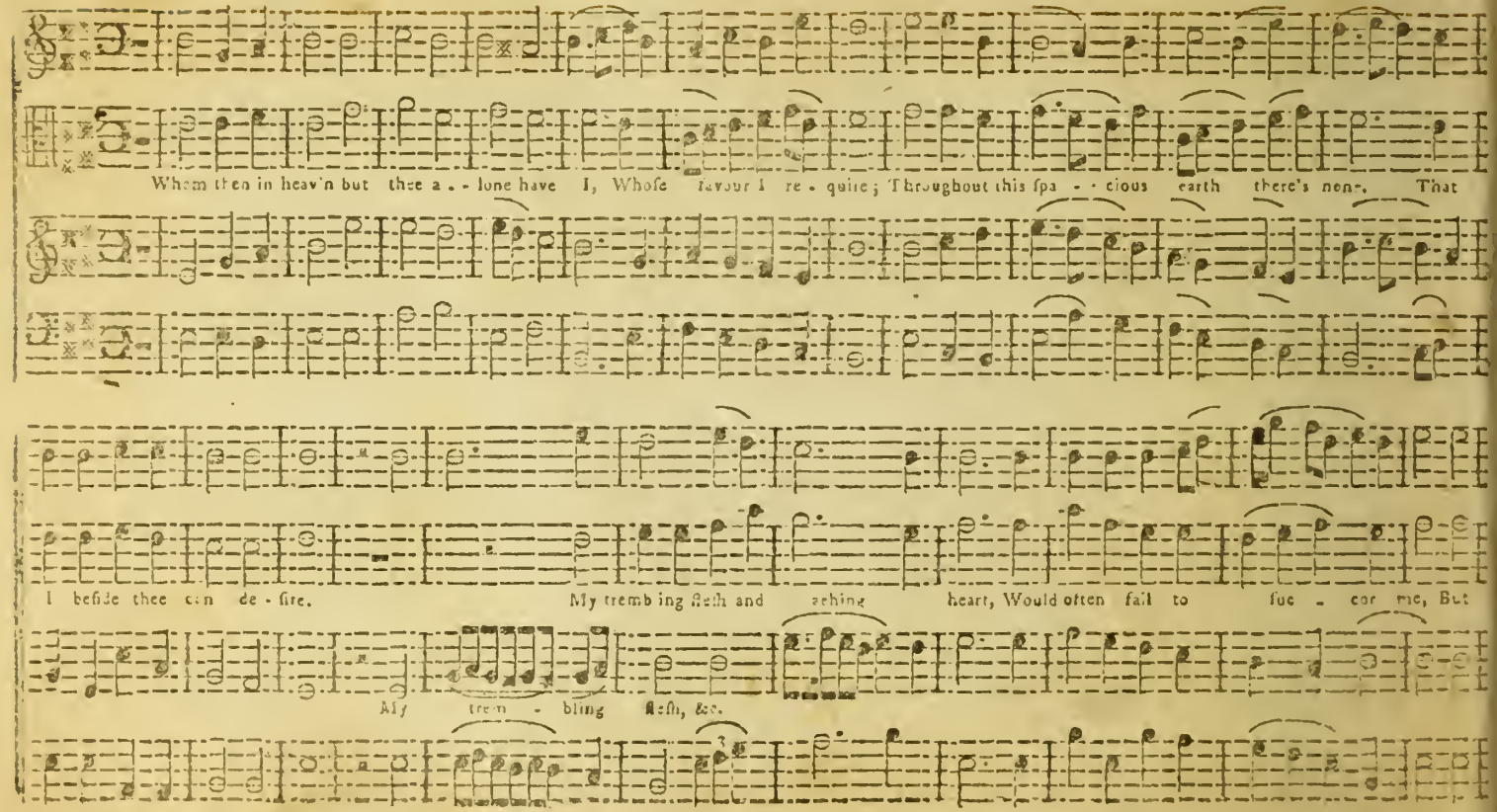




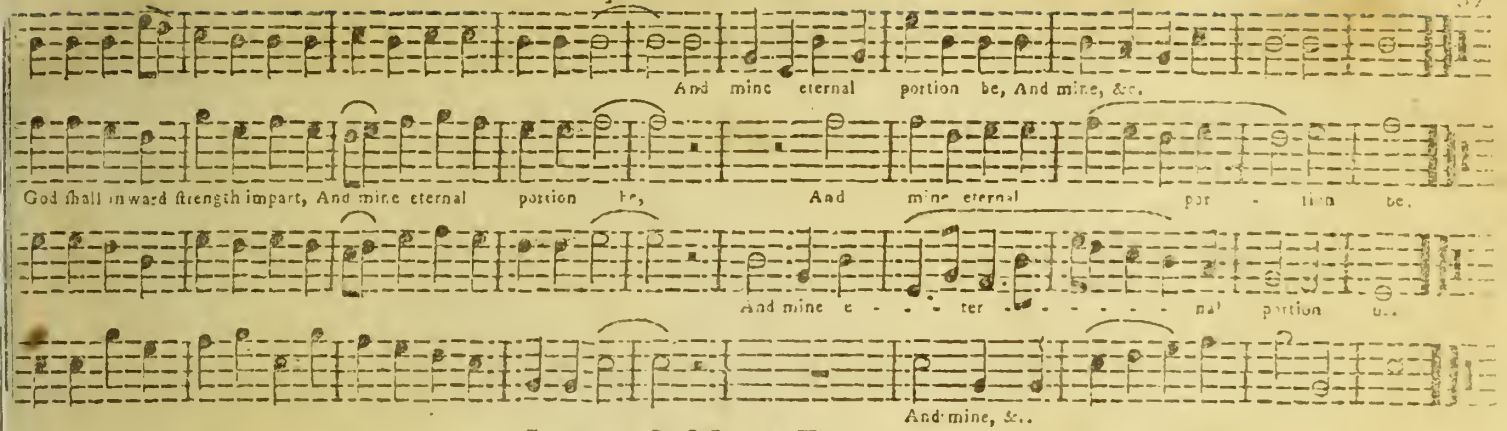
Little Marlborough. S. M. ♭ A.



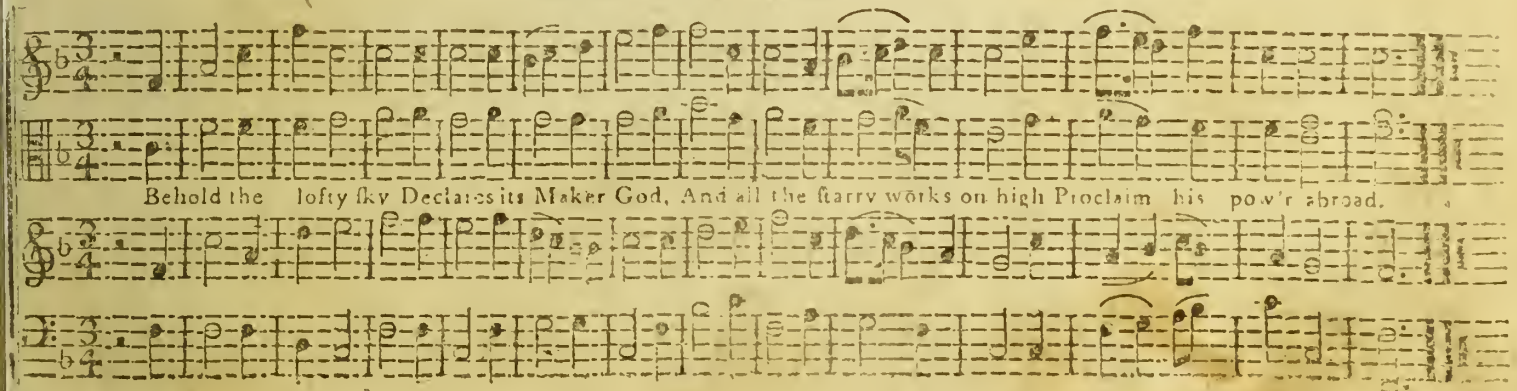

The God of glory ſends his ſummons forth, Calls the ſouth nations and awakes the north, From eaſt to weſt his ſov'reign orders ſpread, Thro' diſtant worlds &
Lift
Lift
Lift, &c.
regions of the dead, The trumpet ſounds, hell trembles, heaven rejoices,
Lift up your heads ye ſaints, Lift up your heads ye ſaints, With cheerful voice
Lift
Lift, &c.
Lift
Lift
Lift, &c.


Whom then in heav'n but thee a - lone have I, Whose favour I re - quire; Throughout this spa - cious earth there's none That
I beside thee can de - sire. My trembling flesh and aching heart, Would often fail to succor me, But
My trem - bling flesh, &c.

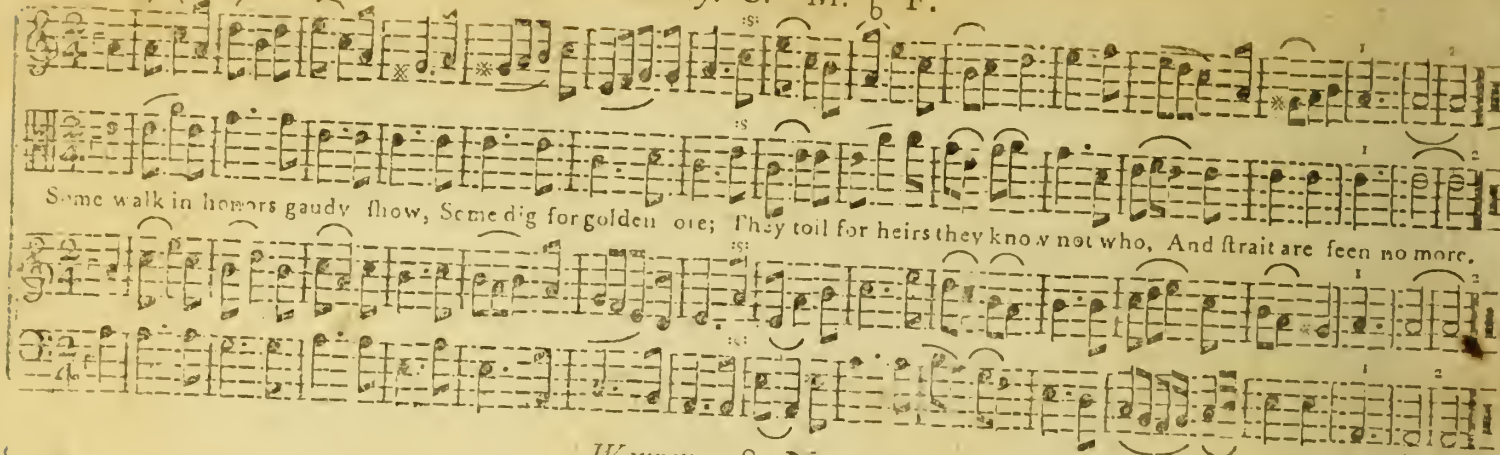
Winthrop. Continued.



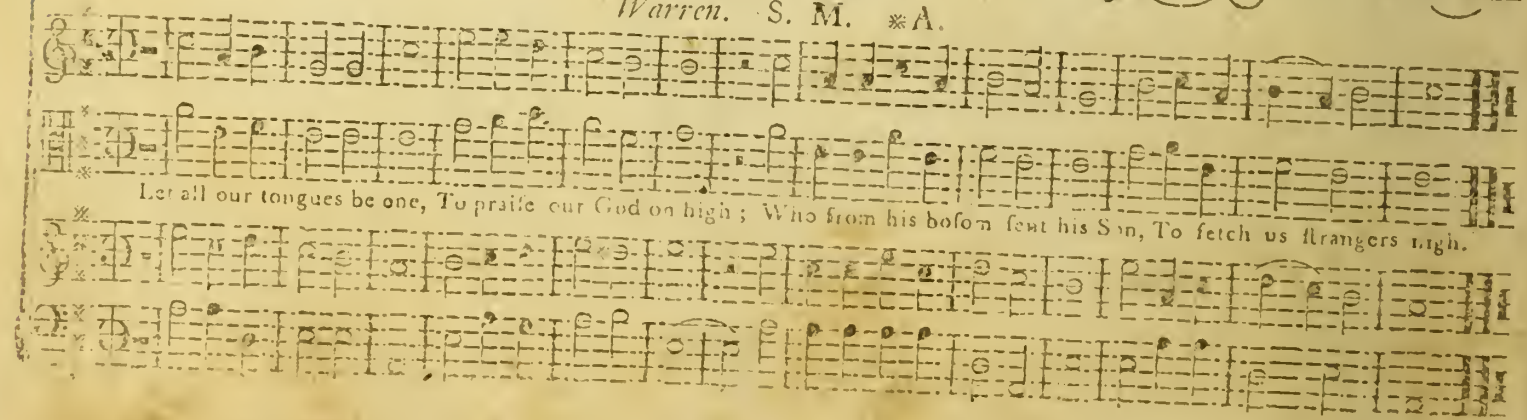
Sutton. S. M. ✻ F.

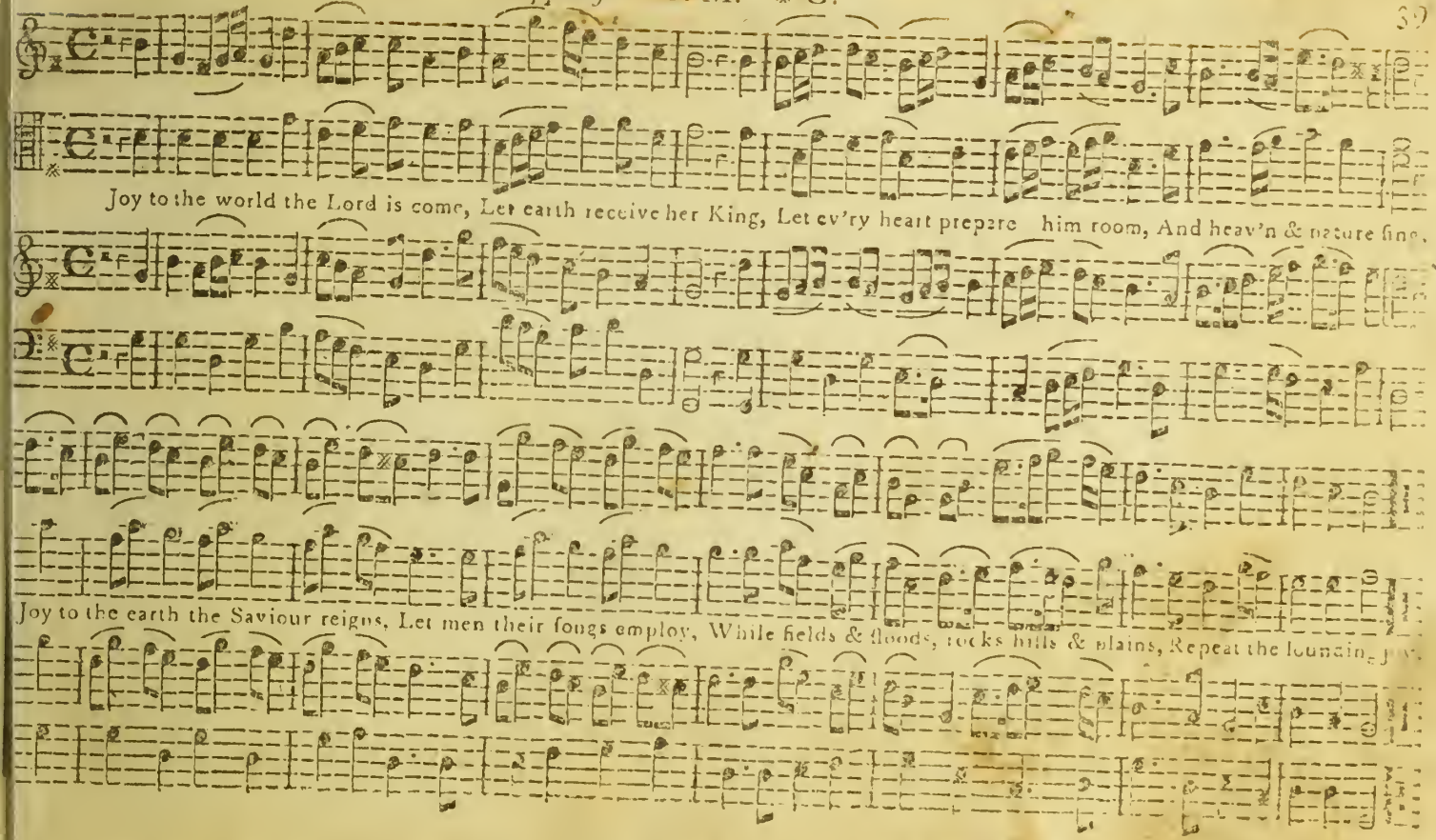


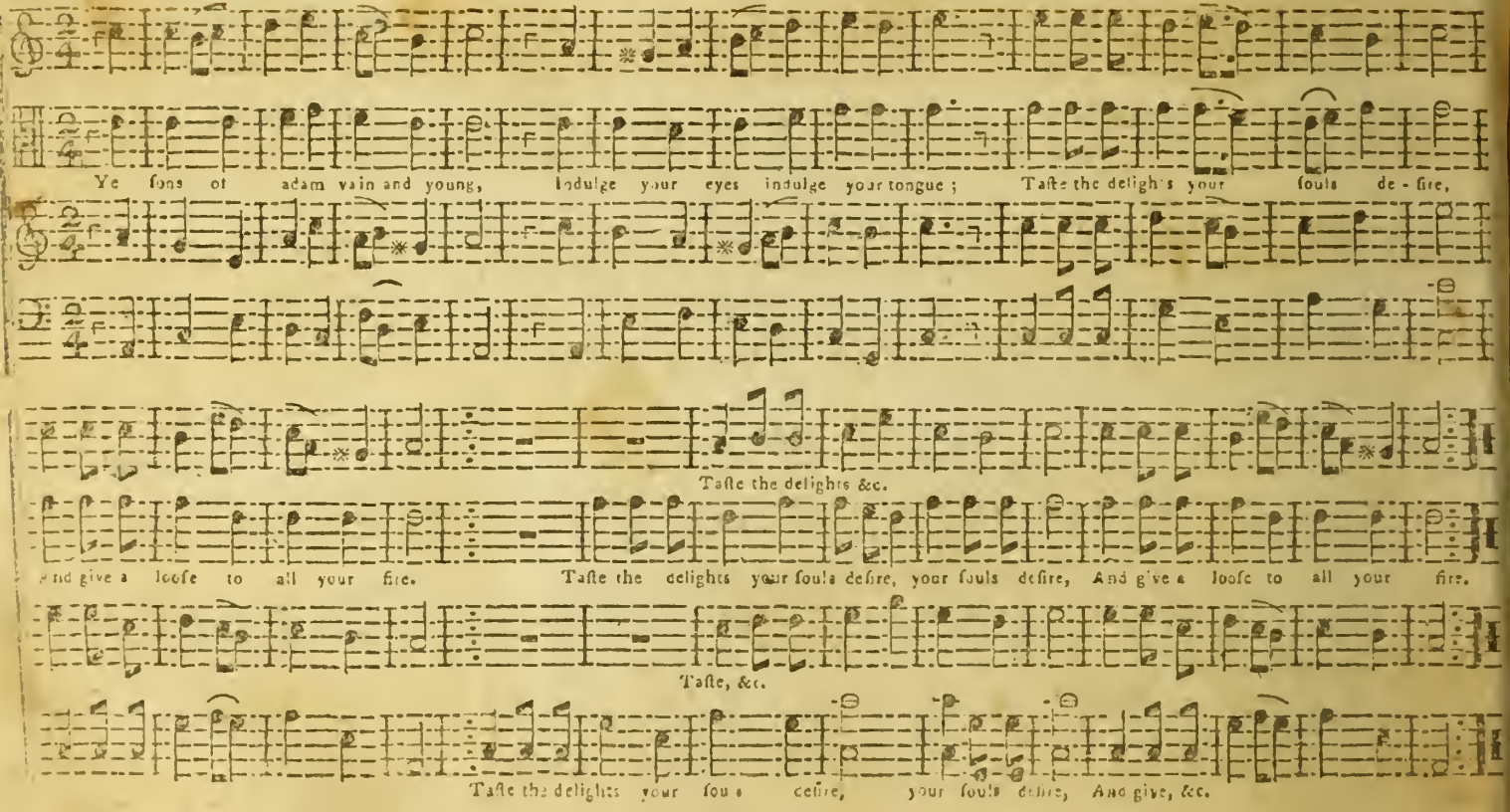
Vanity. C. M. ♭F.



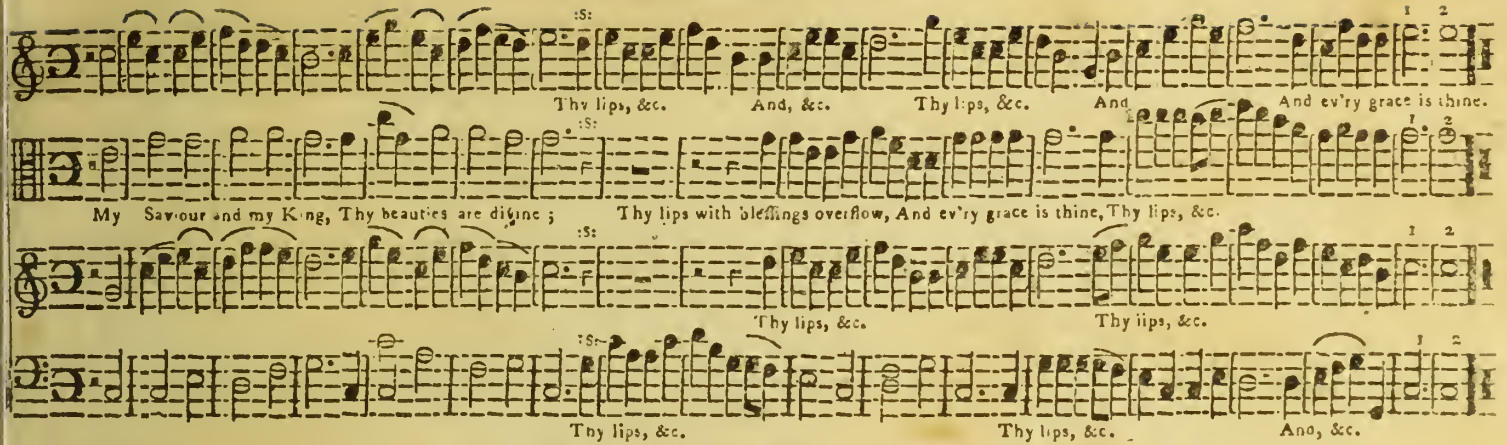
Warren. S. M. ✻A.



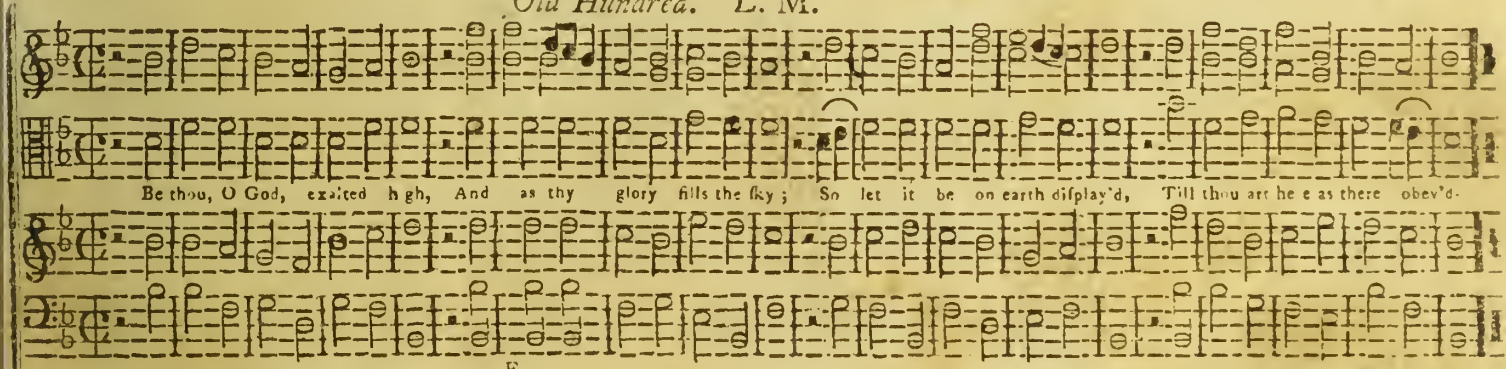

Joy to the world the Lord is come, Let earth receive her King, Let ev'ry heart prepare him room, And heav'n & nature ſing,
Joy to the earth the Saviour reigns, Let men their ſongs employ, While fields & floods, rocks hills & plains, Repeat the ſounding joy,

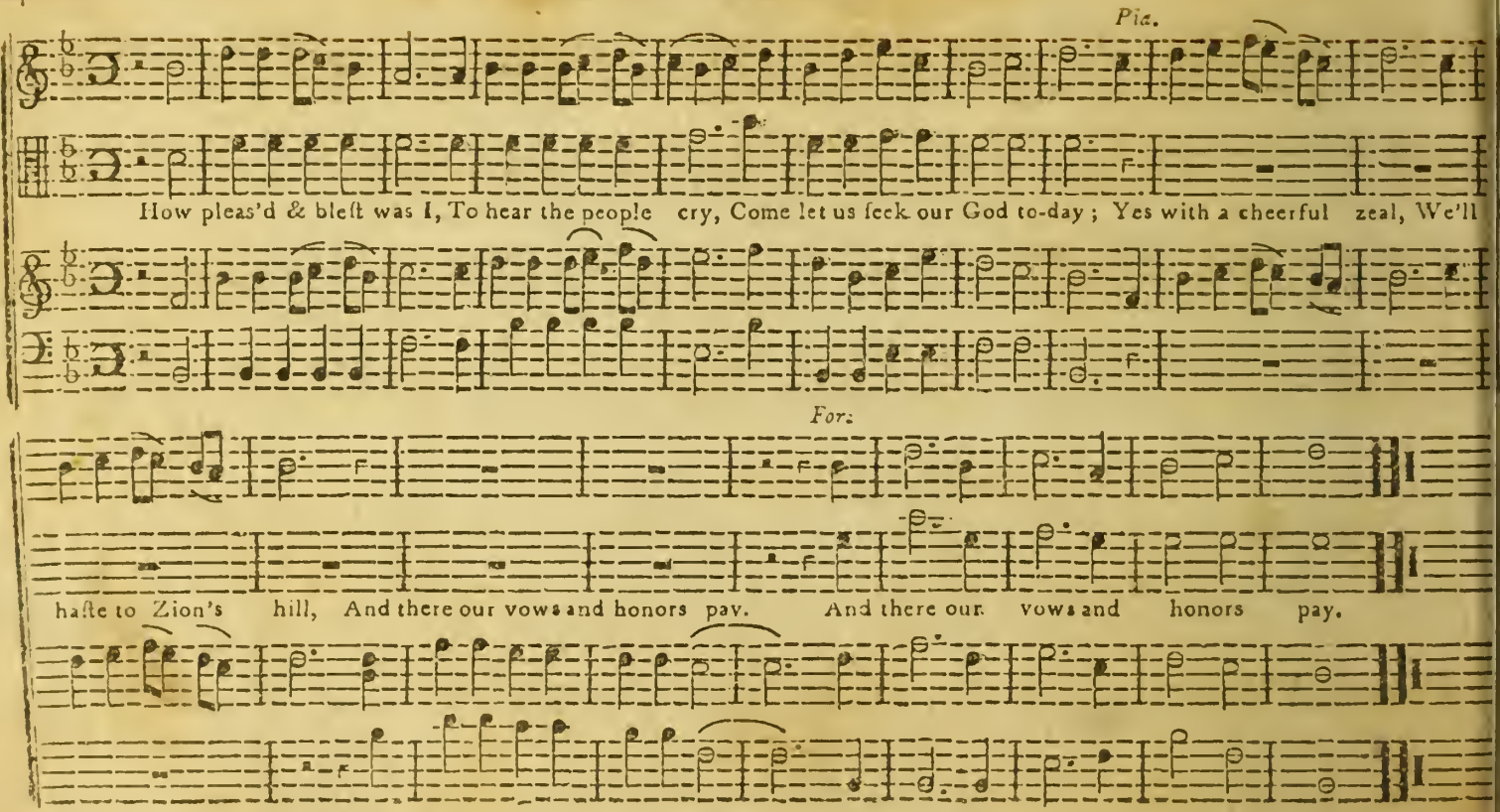

Ye sons of adam vain and young, Indulge your eyes indulge your tongue; Taste the delights your souls de-sire,
Taste the delights &c.
And give a loose to all your fire. Taste the delights your souls desire, your souls desire, And give a loose to all your fire.
Taste, &c.
Taste the delights your sou s desire, your souls desire, And give, &c.

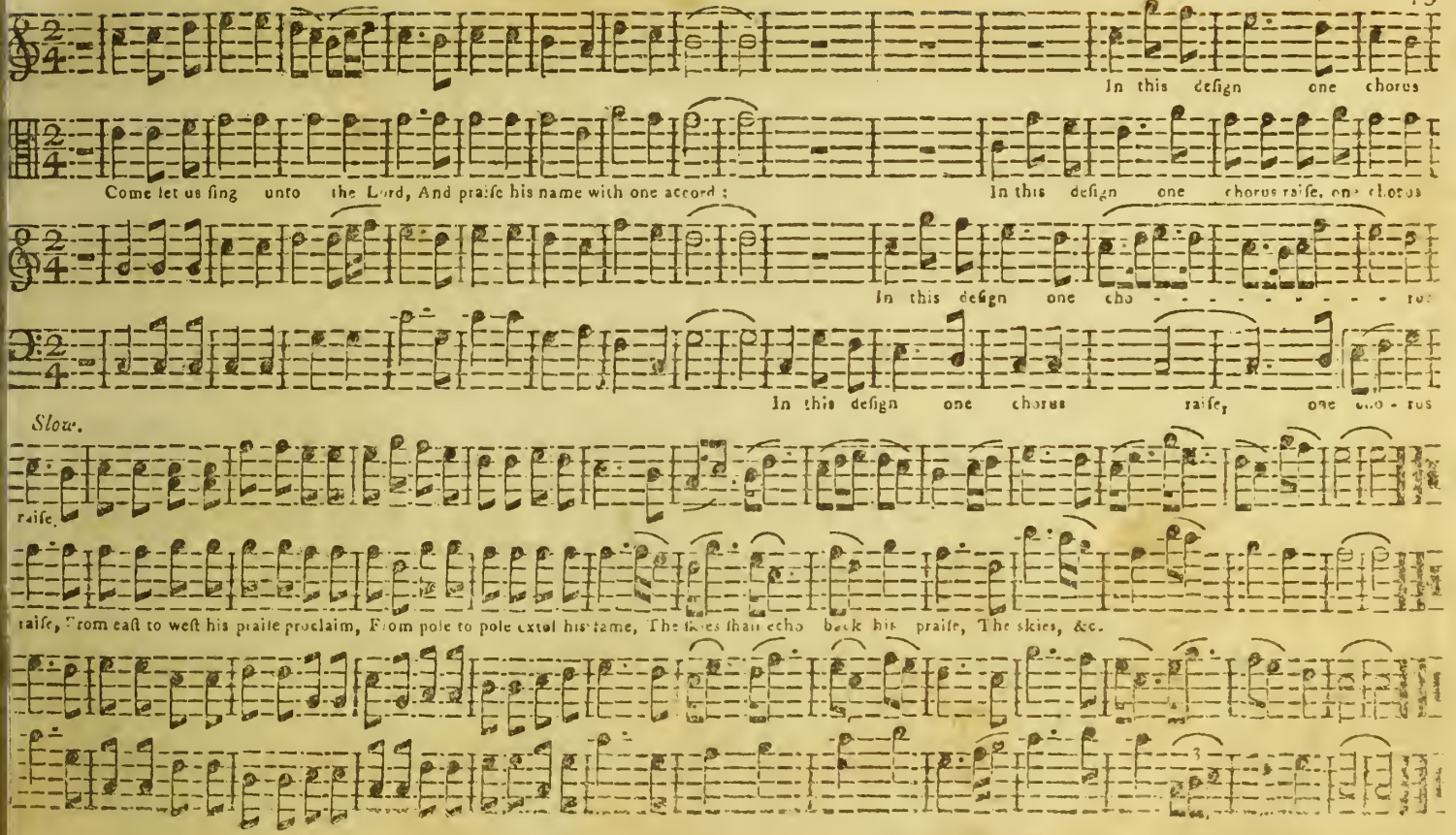
Marlborough. S. M. C.



Old Hundred. L. M.

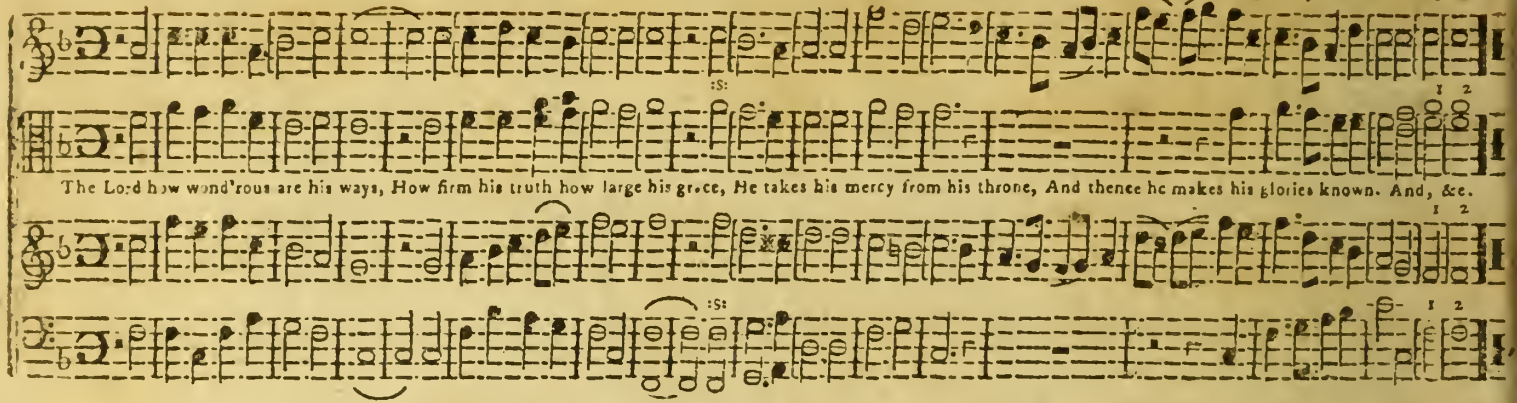



Pia.
How pleas'd & bleſt was I, To hear the people cry, Come let us ſeek our God to-day; Yes with a cheerful zeal, We'll
For.
haſte to Zion's hill, And there our vows and honors pay. And there our vows and honors pay.

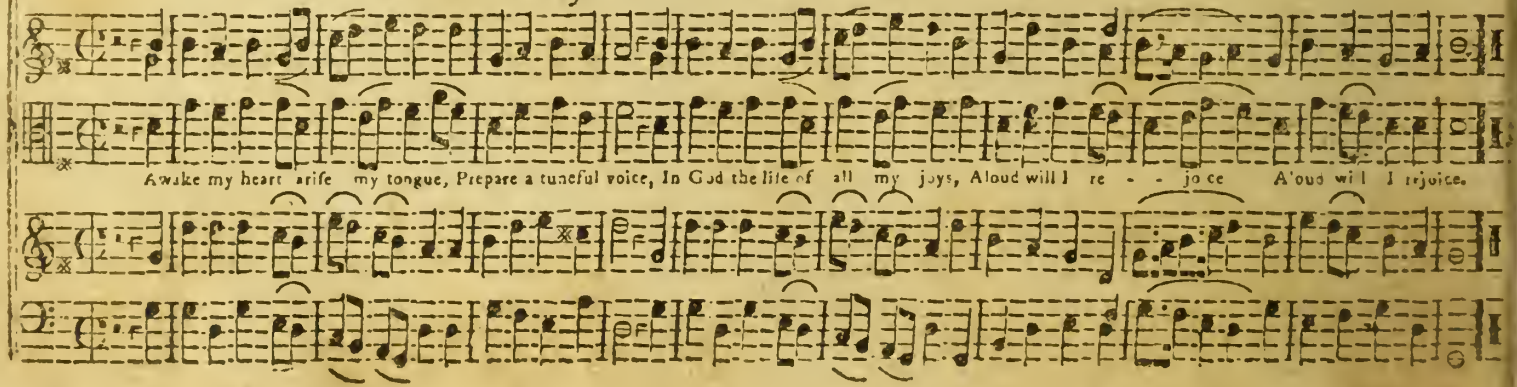

In this design one chorus
Come let us sing unto the Lord, And praise his name with one accord ;
In this design one chorus raise, one chorus
In this design one cho - - - - - - - - rus
In this design one chorus raise, one cho - rus
Slow.
raise.
raise, From east to west his praise proclaim, From pole to pole extol his fame, The skies shall echo back his praise, The skies, &c.

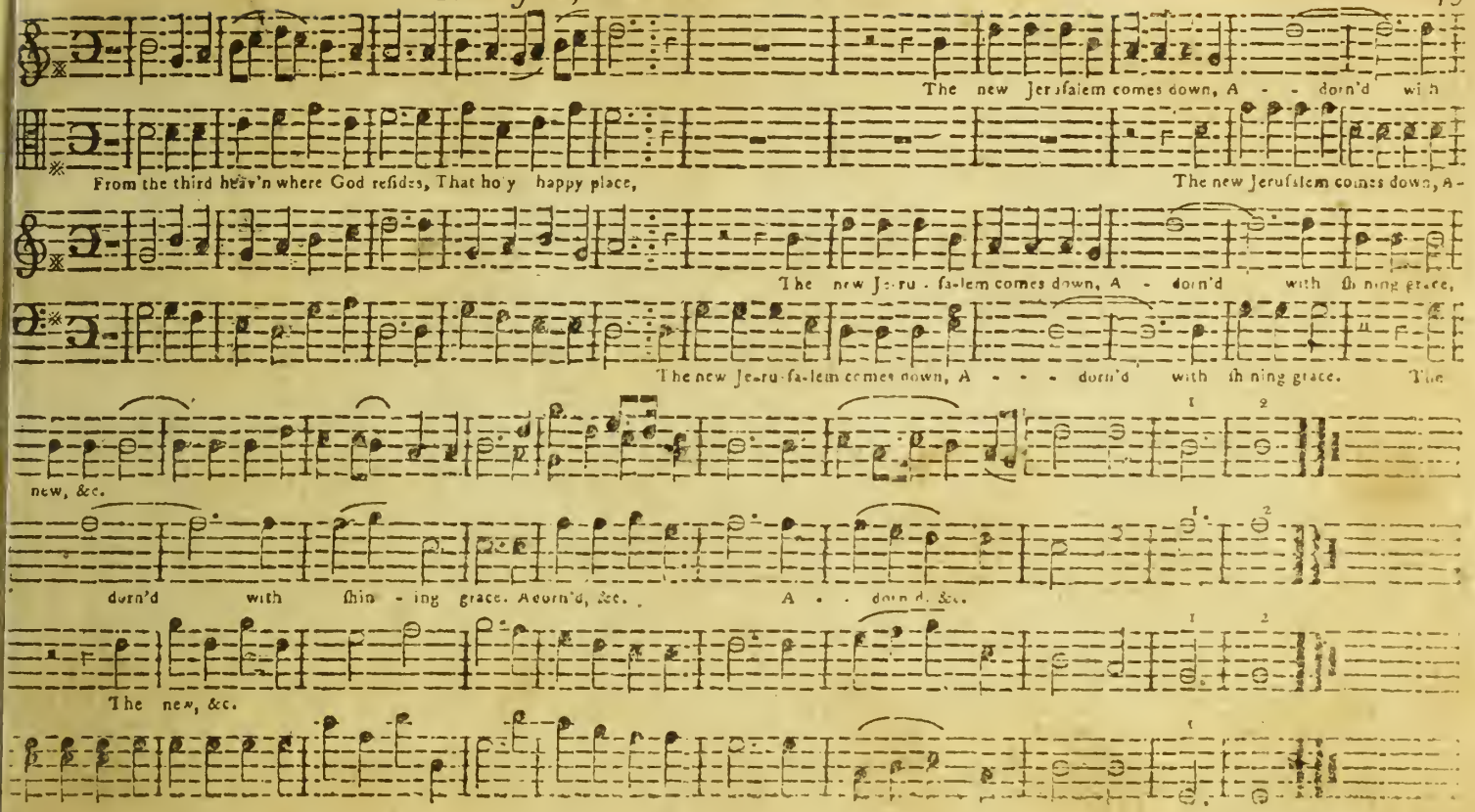
Attleborough. L. M. ※ F.

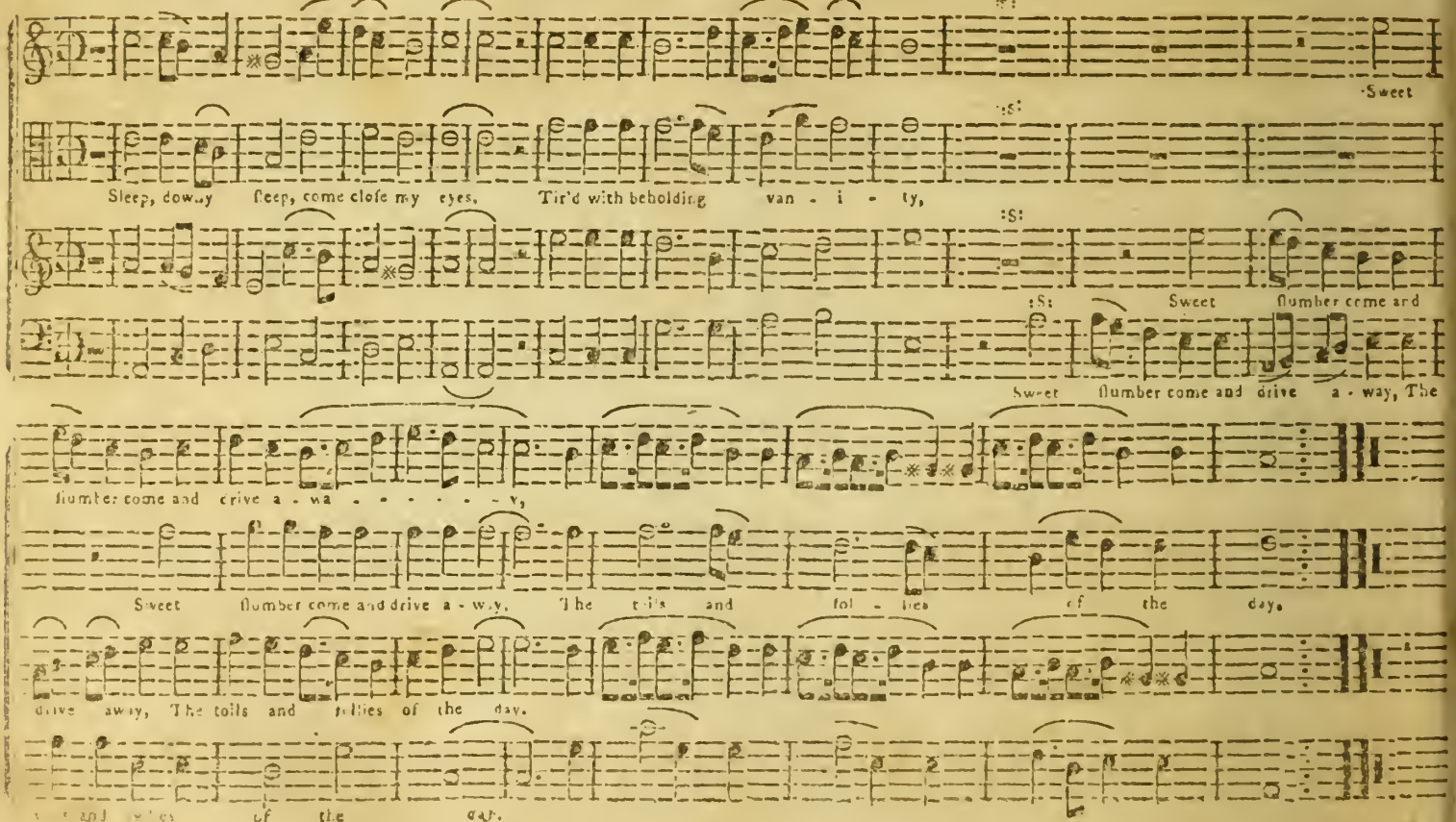
:S: Soft. Loud. Soft. Loud. 1 2



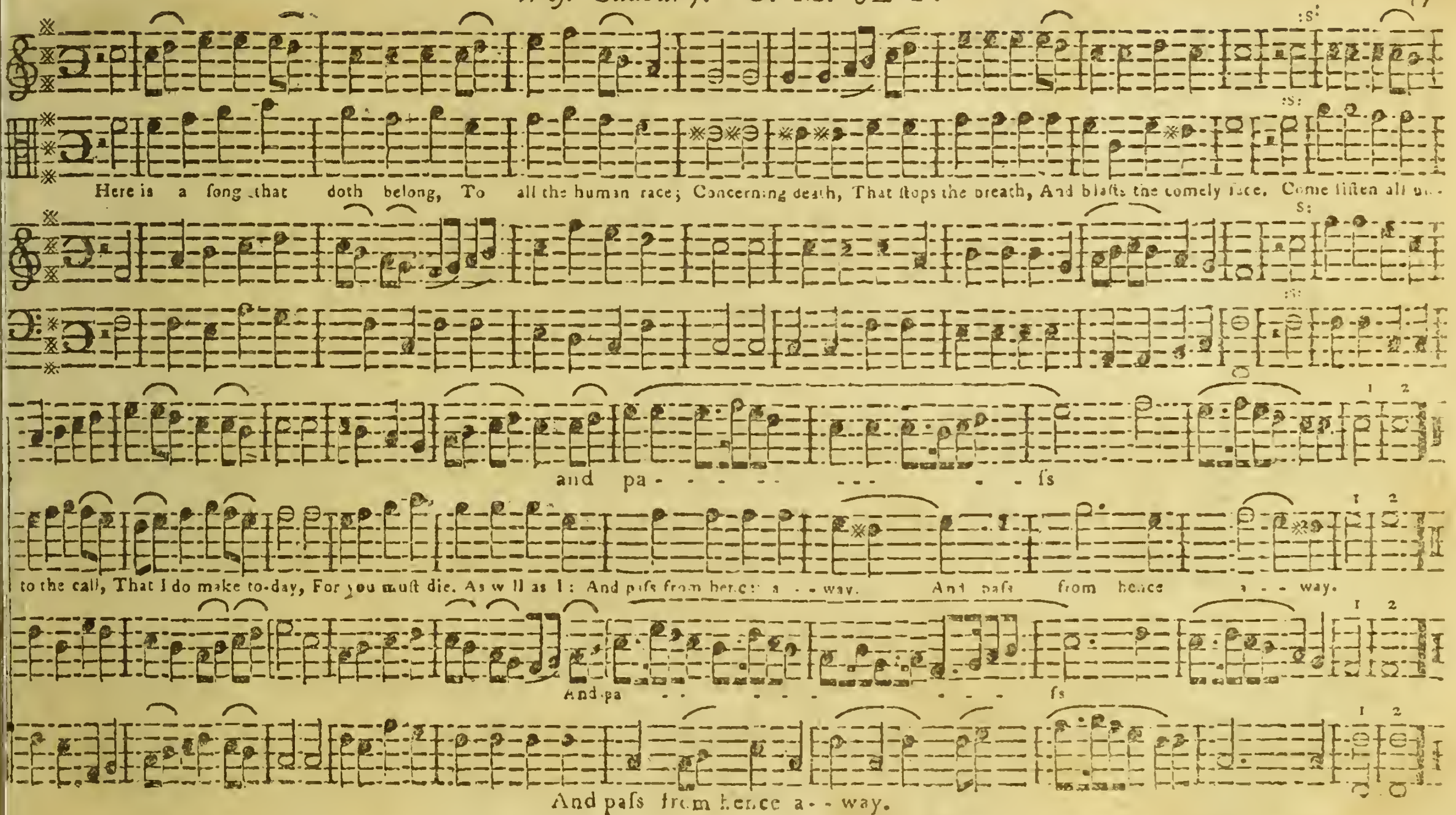
Bray. C. M. ※ C.



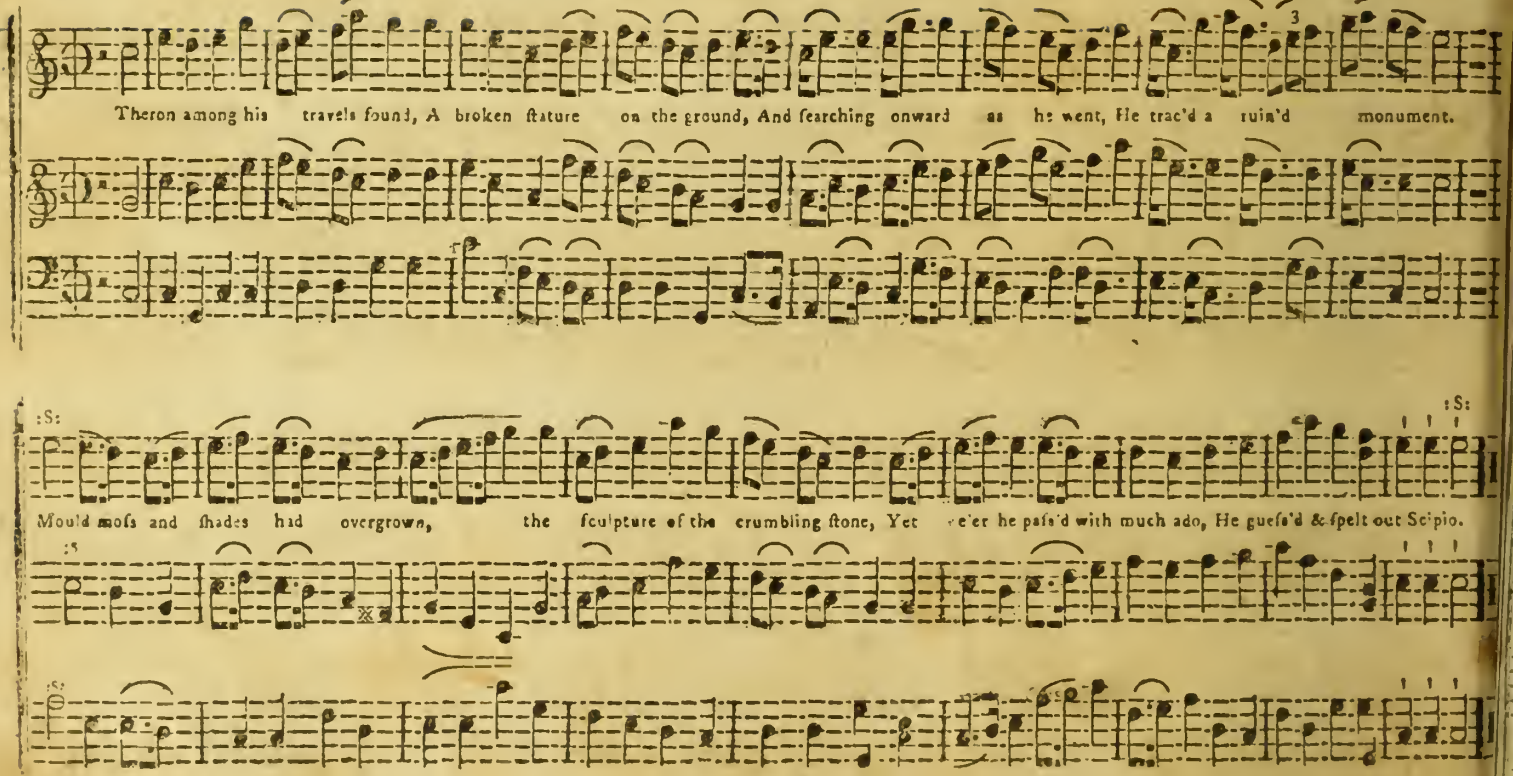

The new Jeruſalem comes down, A - - dorn'd with
From the third heav'n where God reſides, That ho'y happy place,
The new Jeruſalem comes down, A-
The new Jeru - ſa-lem comes down, A - dorn'd with ſh ning grace,
The new Je-ru-ſa-lem comes down, A - - - dorn'd with ſh ning grace. The
new, &c.
dorn'd with ſhin - ing grace. Adorn'd, &c.
A - - dorn d. &c.
The new, &c.

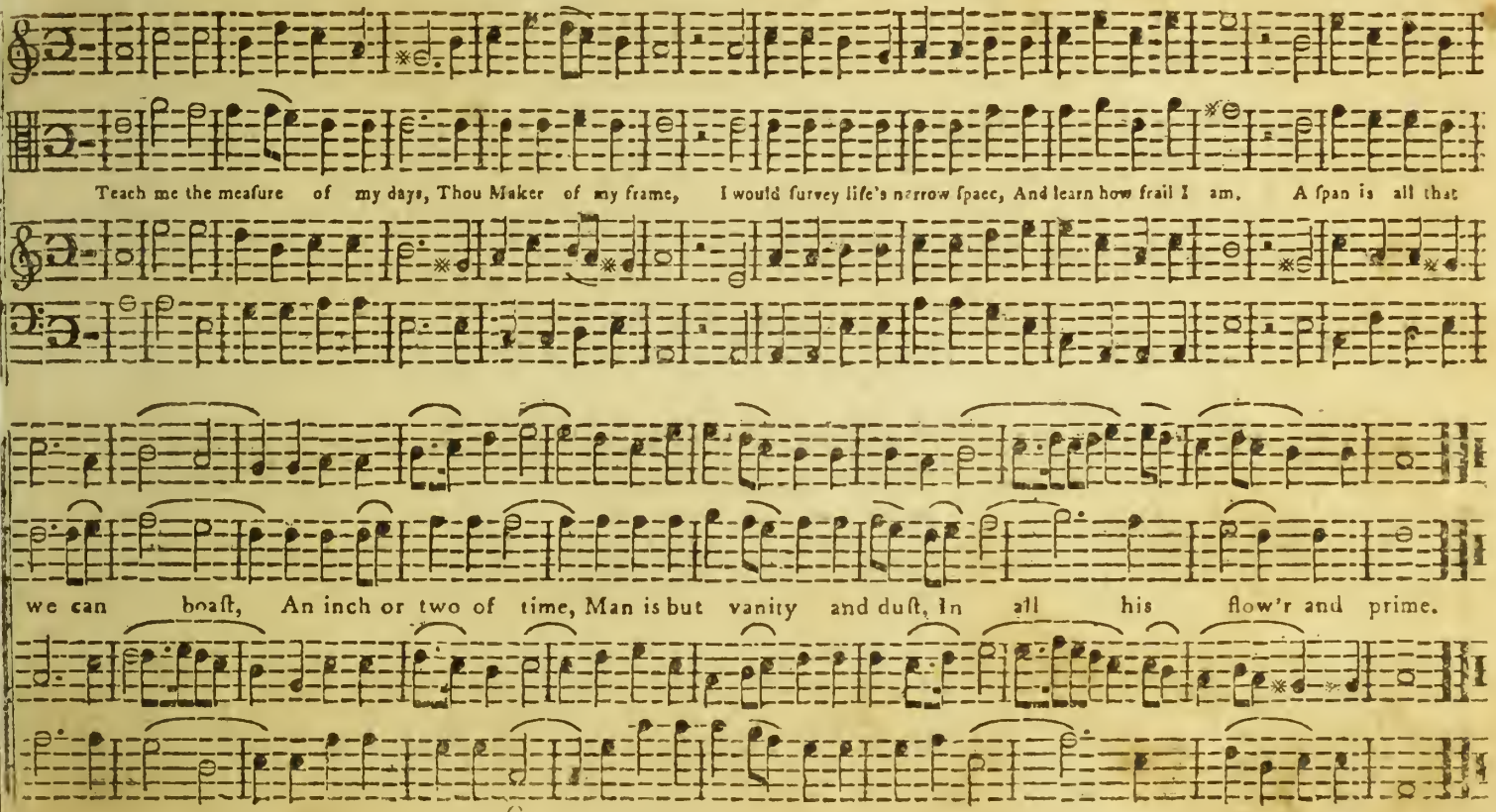

Sweet
Sleep, downy sleep, come close my eyes, Tir'd with beholding van - i - ty,
Sweet slumber come and
Sweet slumber come and drive a - way, The
slumber come and drive a - wa - - - - - y,
Sweet slumber come and drive a - way, The toils and fol - lies of the day.
drive away, The toils and follies of the day.
and follies of the day.

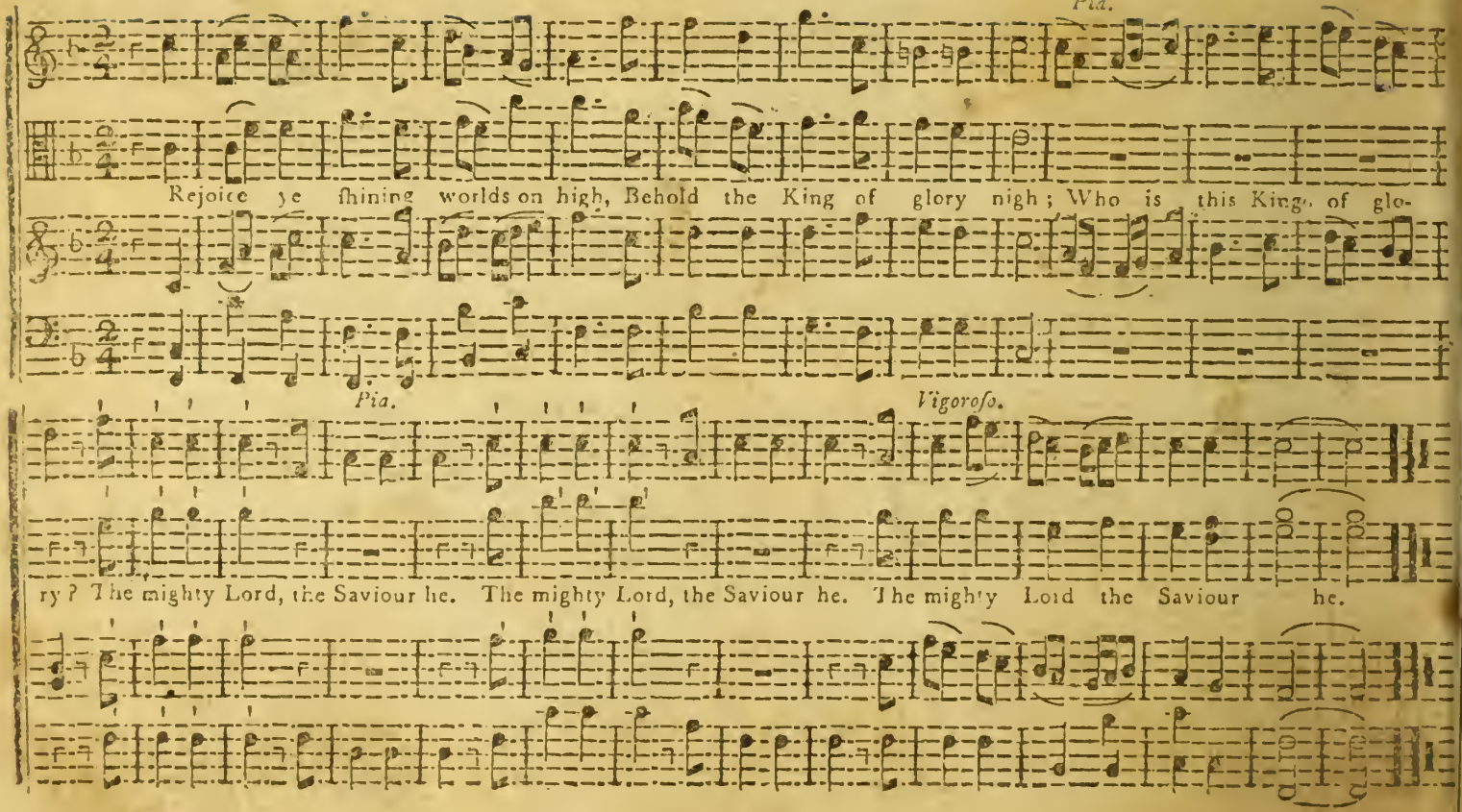
West Sudbury. C. M. ♭E F.

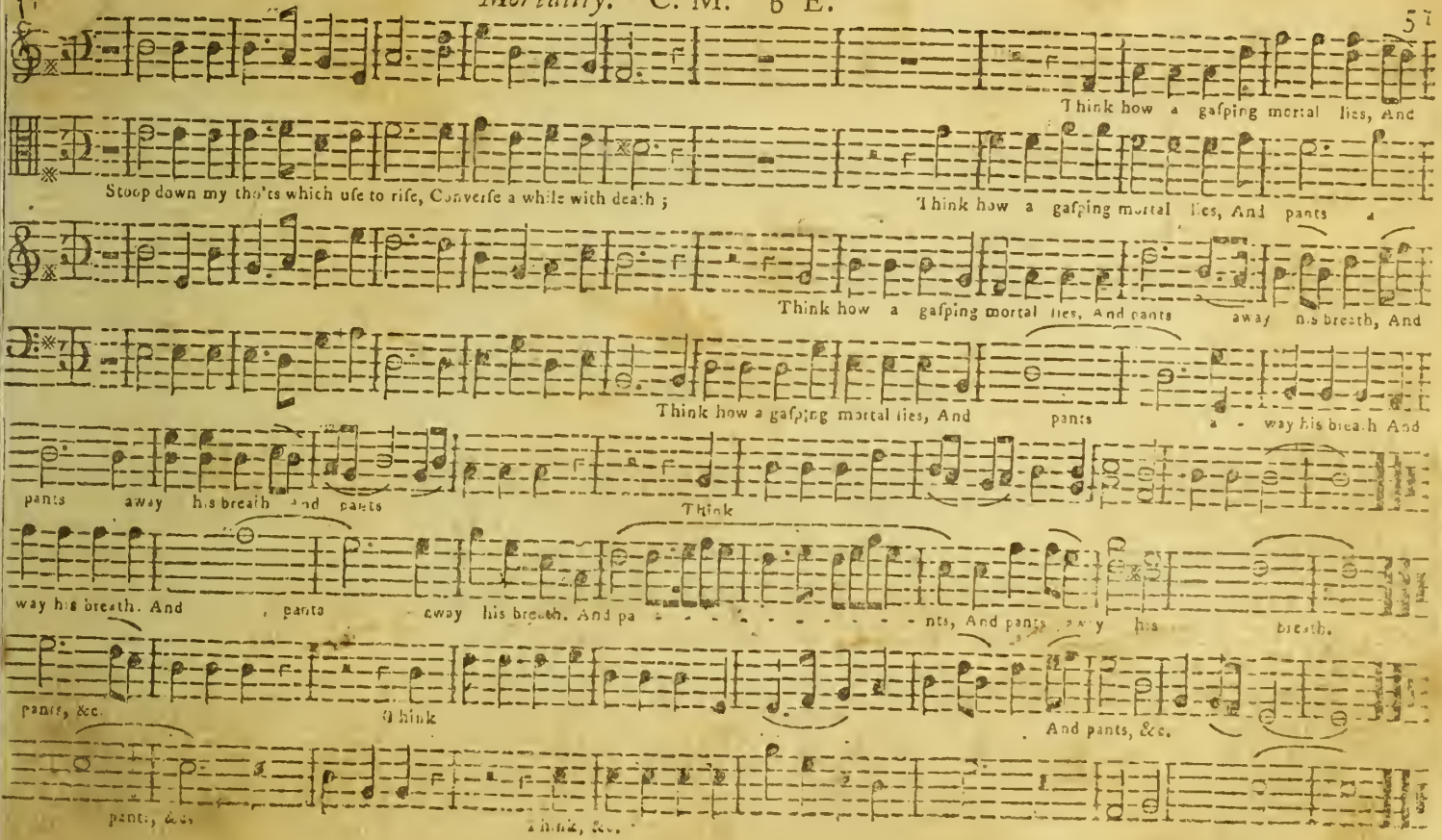


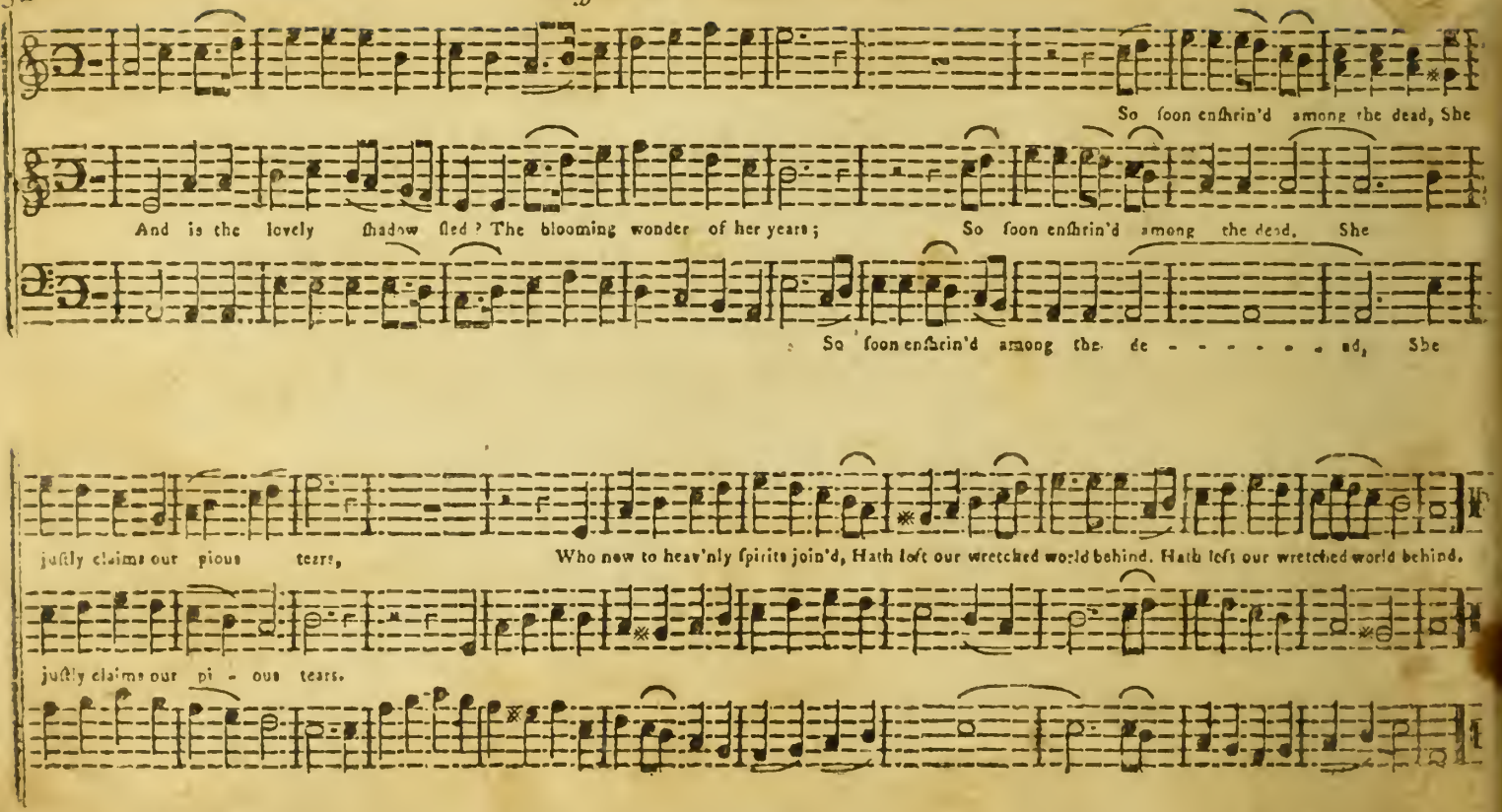
Scipio. L. M. ✻ C.


Theron among his travels found, A broken ſtature on the ground, And ſearching onward as he went, He trac'd a ruin'd monument.
Mould moſs and ſhades had overgrown, the ſculpture of the crumbling ſtone, Yet e'er he paſs'd with much ado, He gueſs'd & ſpelt out Scipio.


Teach me the meaſure of my days, Thou Maker of my frame, I would ſurvey life's narrow ſpace, And learn how frail I am. A ſpan is all that
we can boaſt, An inch or two of time, Man is but vanity and duſt, In all his flow'r and prime.


Pia.
Rejoice ye shining worlds on high, Behold the King of glory nigh; Who is this King of glo-
Pia.
Vigoroso.
ry? The mighty Lord, the Saviour he. The mighty Lord, the Saviour he. The mighty Lord the Saviour he.


Think how a gaſping mortal lies, And
Stoop down my thoʻts which uſe to riſe, Converſe a while with death ;
Think how a gaſping mortal lies, And pants a
Think how a gaſping mortal lies, And pants away his breath, And
Think how a gaſping mortal lies, And pants a - way his breath And
pants away his breath And pants
Think
way his breath. And pants away his breath. And pa - - - - - - - - - nts, And pants away his breath.
pants, &c.
Think
And pants, &c.
pants, &c.
Think, &c.


So soon enshrin'd among the dead, She
And is the lovely shadow fled? The blooming wonder of her years; So soon enshrin'd among the dead. She
So soon enshrin'd among the de - - - - - - ad, She
justly claims our pious tears, Who now to heav'nly spirits join'd, Hath left our wretched world behind. Hath left our wretched world behind.
justly claims our pi - ous tears.

Colchester. S. M. bA.

But in the worſhip of my God, I'll ſpend my daily breath.

Let ſinners take their courſe, And chuſe the road to death ; But in the worſhip of my God, I'll ſpend my daily breath I'll ſpend my daily breath.

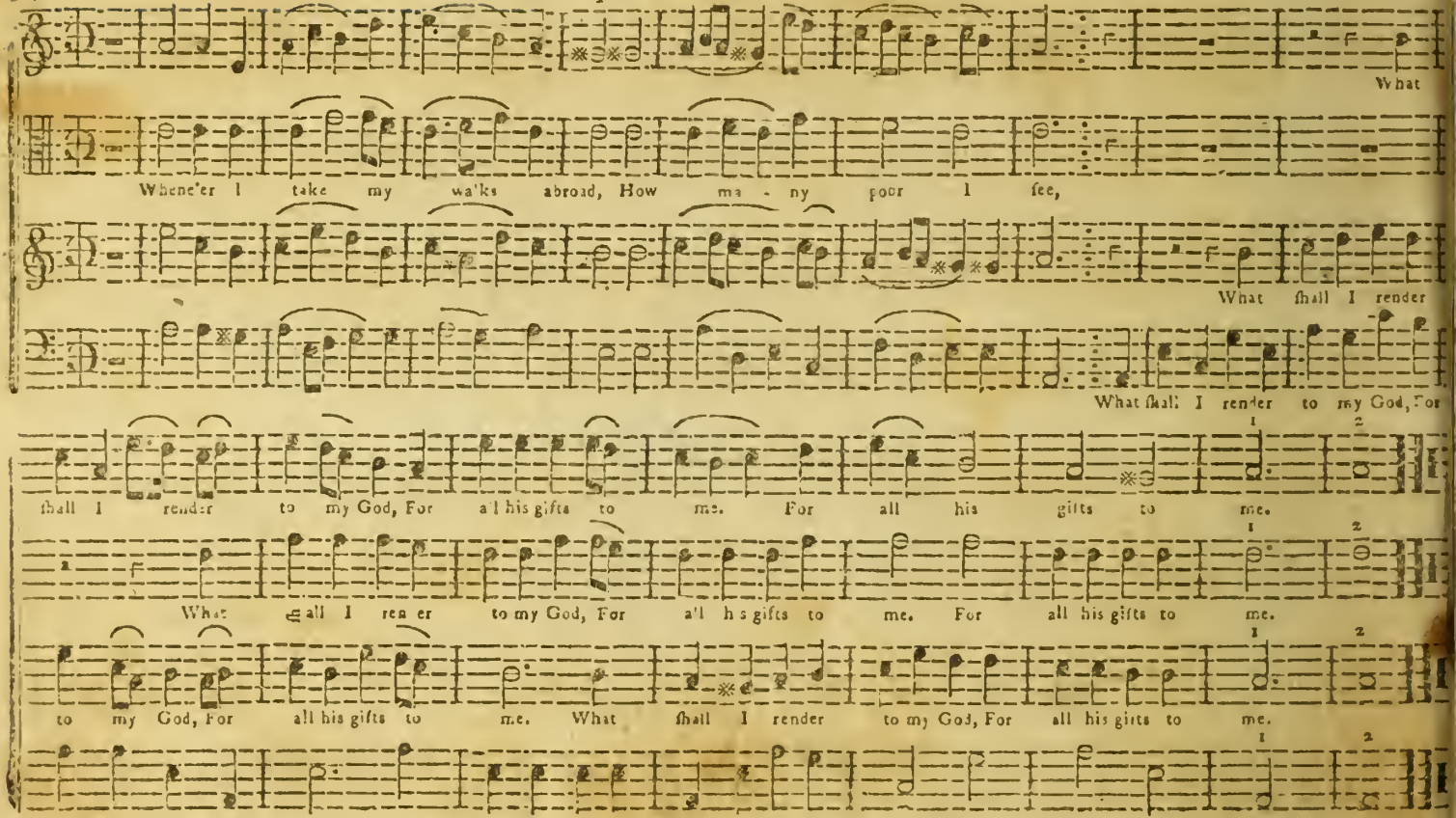
But in the worſhip of my God, I'll ſpend my daily breath. I'll ſpend my daily breath.

But in the worſhip of my God, I'll ſpend my daily breath. I'll ſpend my daily breath.

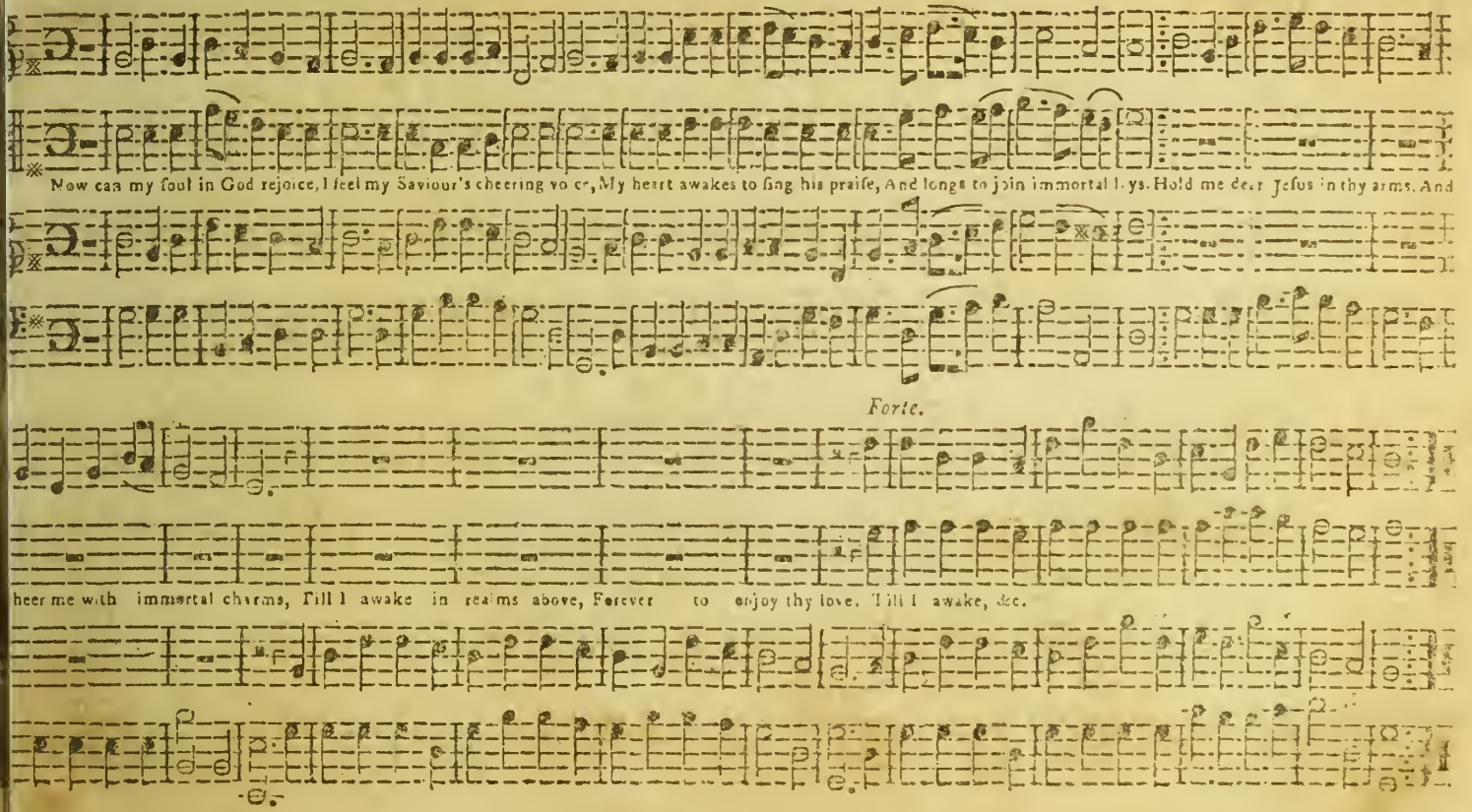
Plymouth. C. M. bA.

Teach me the meaſure of my days, Thou Maker of my frame ; I would ſurvey lifes narrow ſpace, And learn how frail I am.

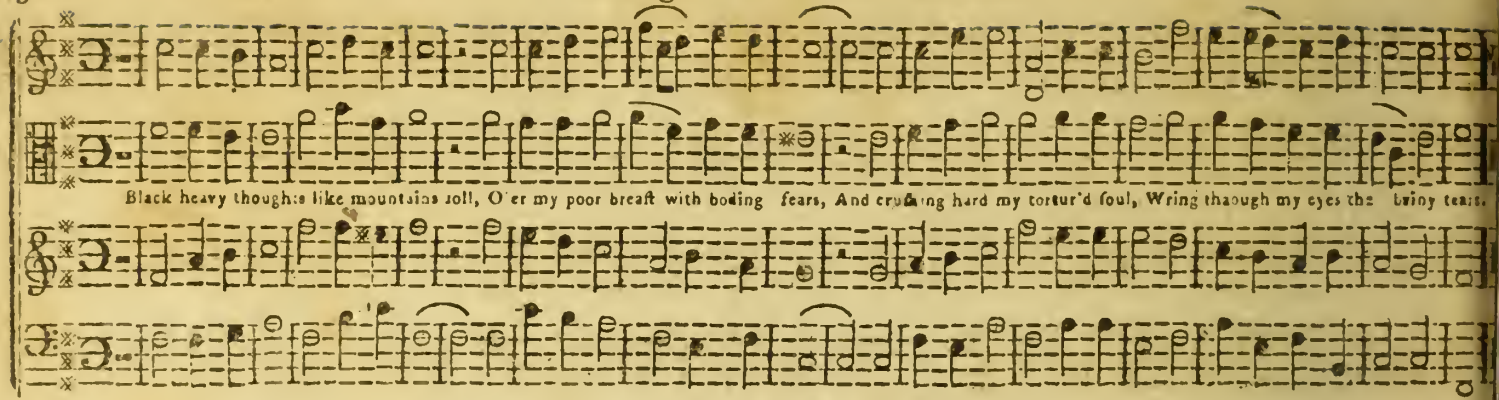
Hampton. C. M. 6 A.



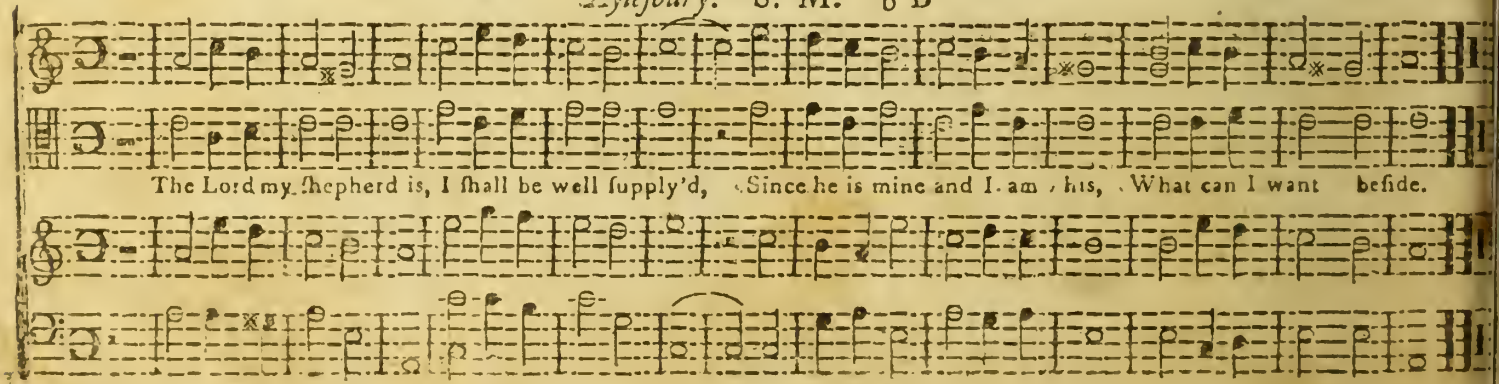
Pia.

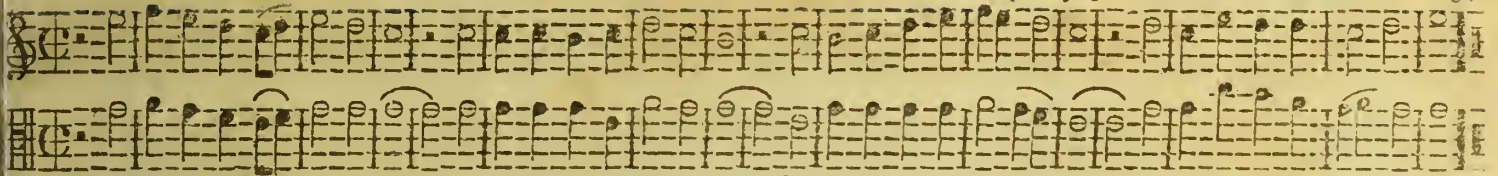

Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me dear Jesus in thy arms. And
Forte.
cheer me with immortal charms, Till I awake in realms above, Forever to enjoy thy love. Till I awake, &c.

Farmington. L. M. ♭F.

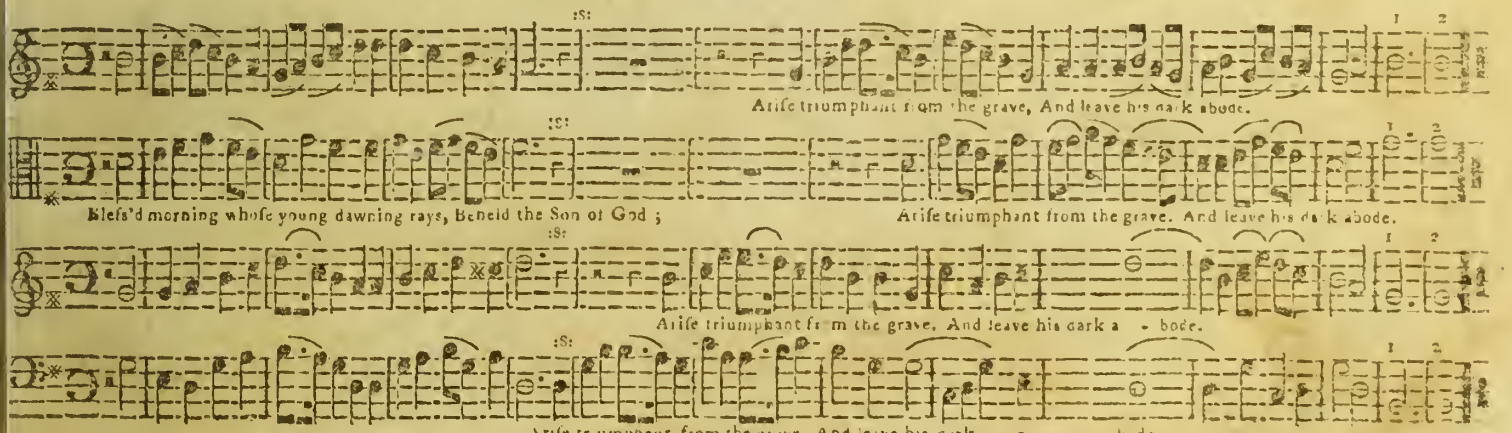


Aylesbury. S. M. ♭B

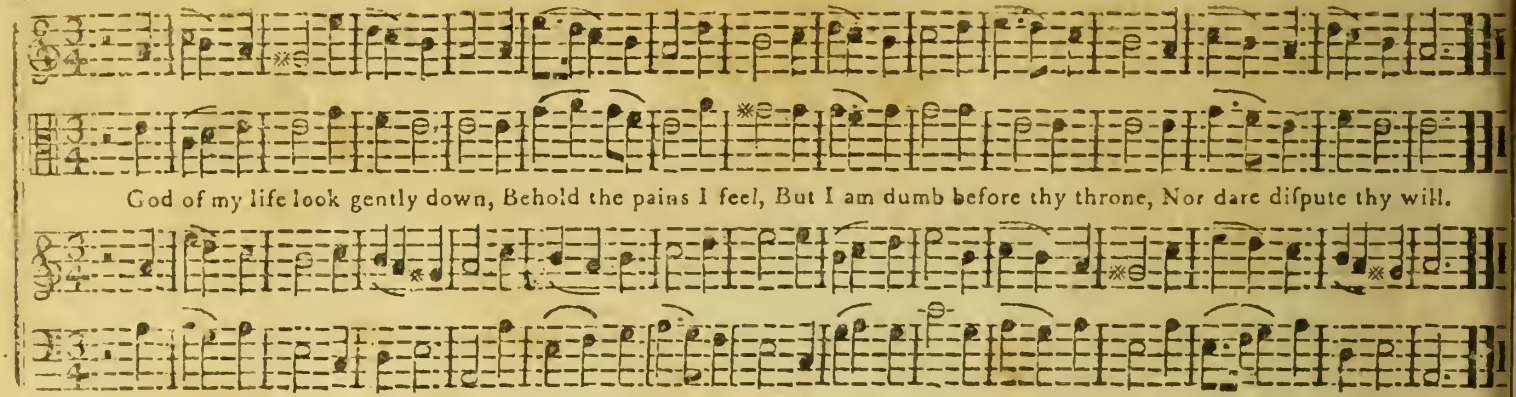



When God reſtor'd our captive ſtate, Joy was our ſong and grace our theme, The grace beyond our hope ſo great, The joy appear'd a pleaſing dream.

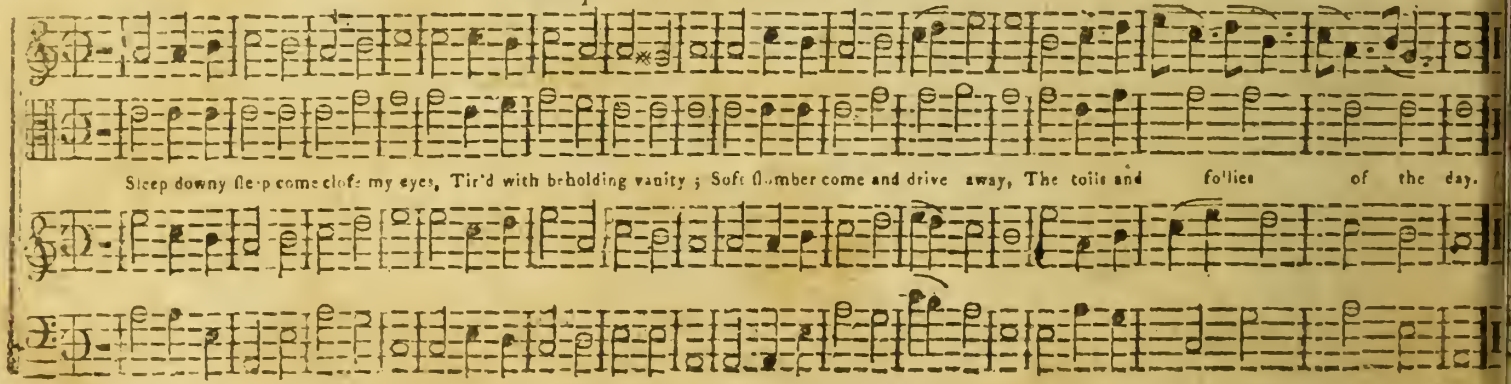
Sabbath. C. M. ※ G.

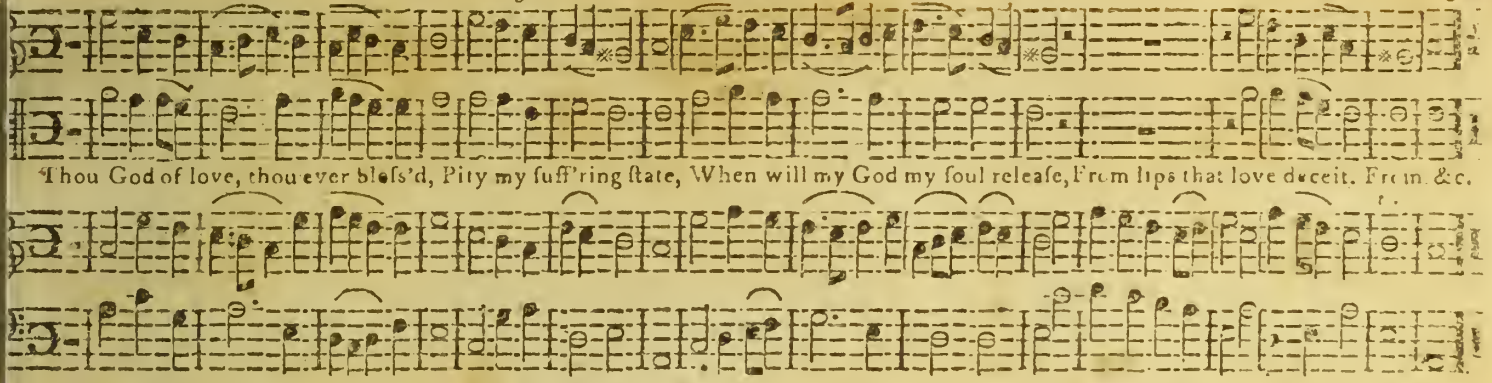

Ariſe triumphant from the grave, And leave his dark abode.
Bleſs'd morning whoſe young dawning rays, Beheld the Son of God ;
Ariſe triumphant from the grave. And leave his dark abode.
Ariſe triumphant from the grave. And leave his dark a - bode.
Ariſe triumphant from the grave, And leave his dark a - bode.

Dothan. C. M. ♭ A.

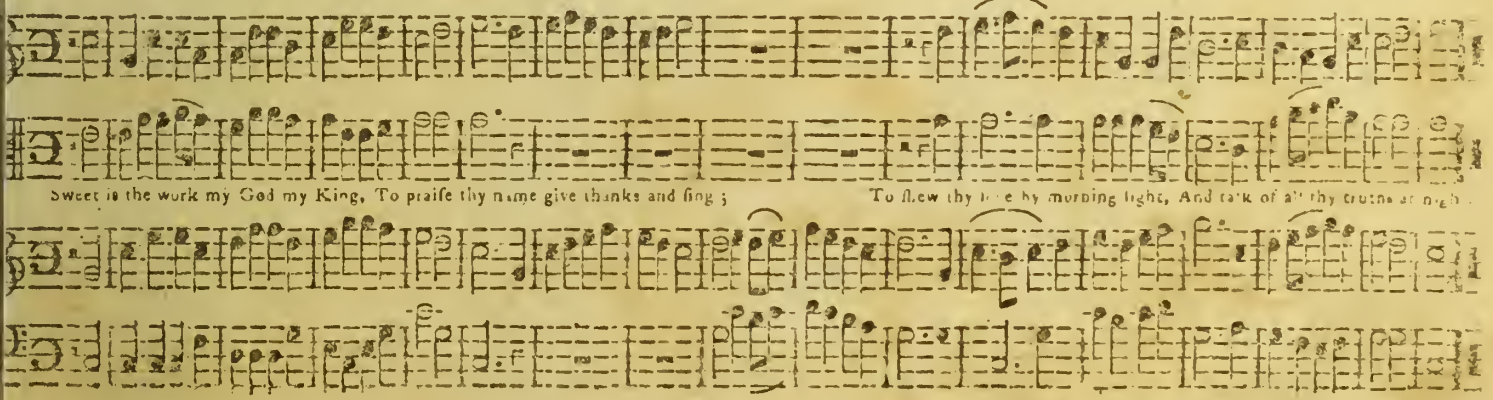


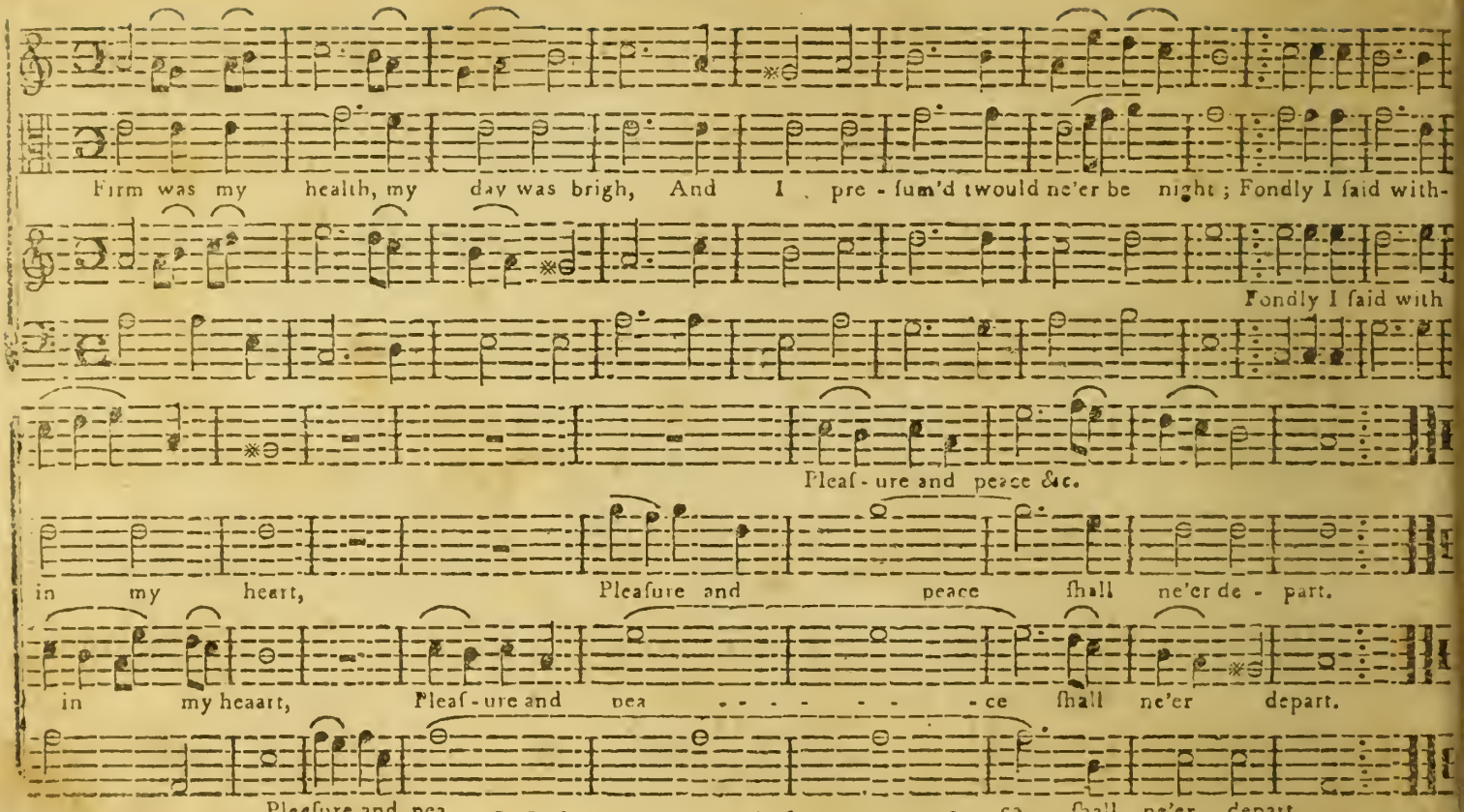
Morpheus. L. M. ♭ A.

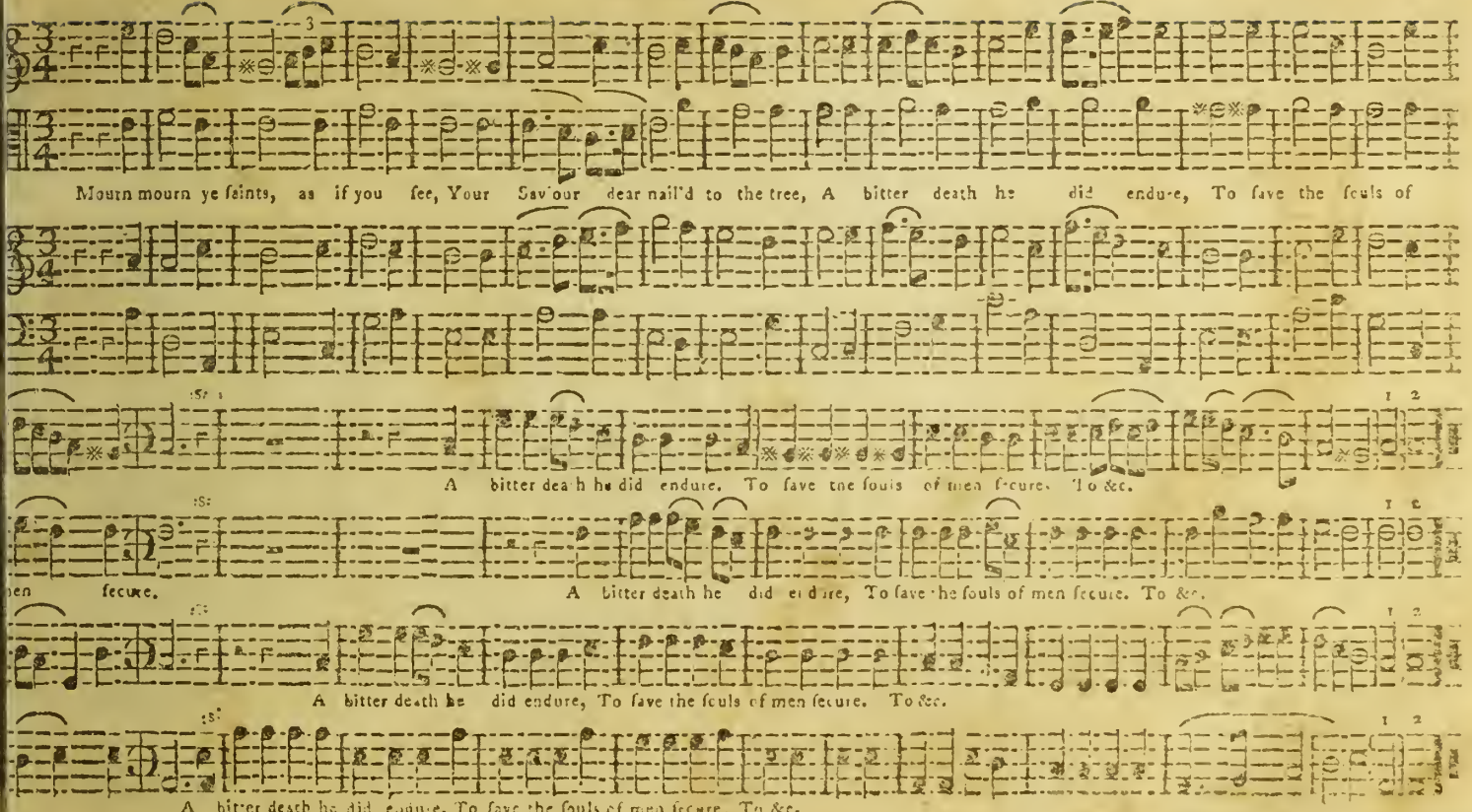




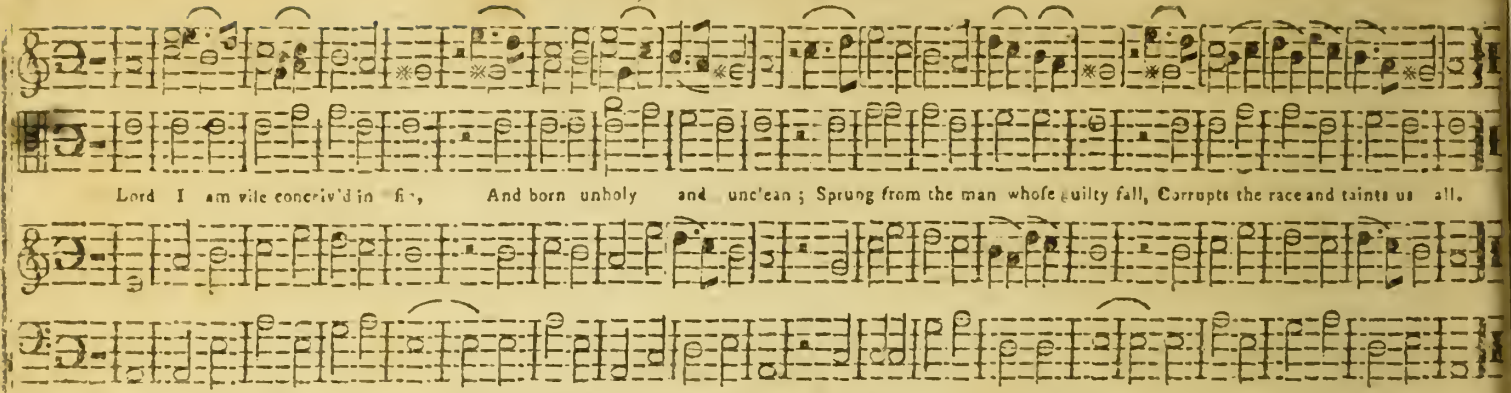
Norfolk New. L. M. ✻ C.



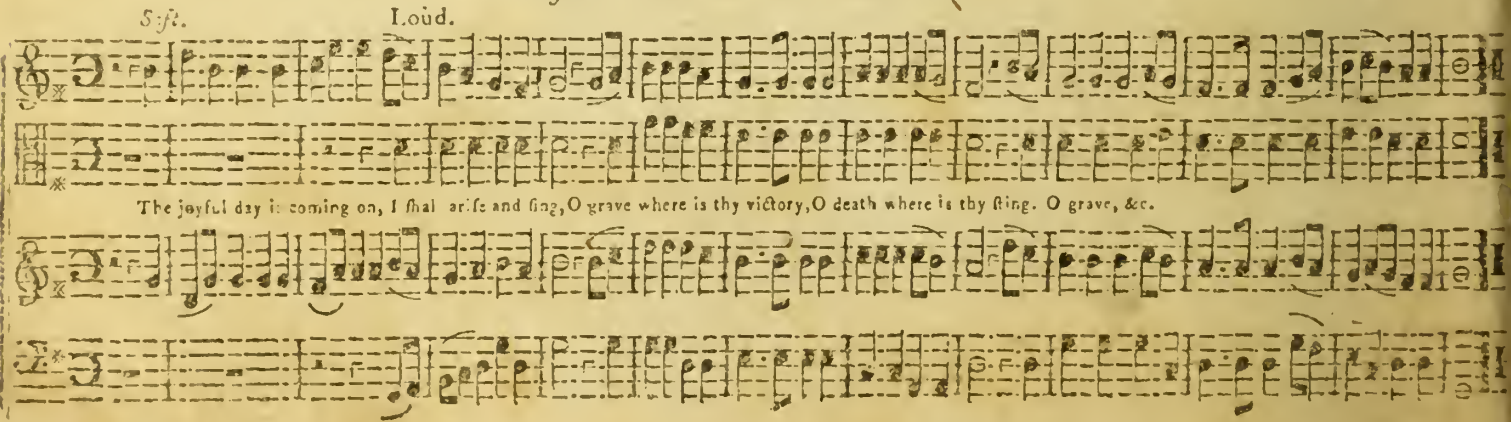

Firm was my health, my day was brigh, And I pre - ſum'd twould ne'er be night ; Fondly I ſaid with-
Fondly I ſaid with
Pleaſ - ure and peace &c.
in my heart, Pleaſure and peace ſhall ne'er de - part.
in my heaart, Pleaſ - ure and pea - - - - - - - ce ſhall ne'er depart.
Pleaſure and pea - - - - - - - - - - - co ſhall ne'er depart.

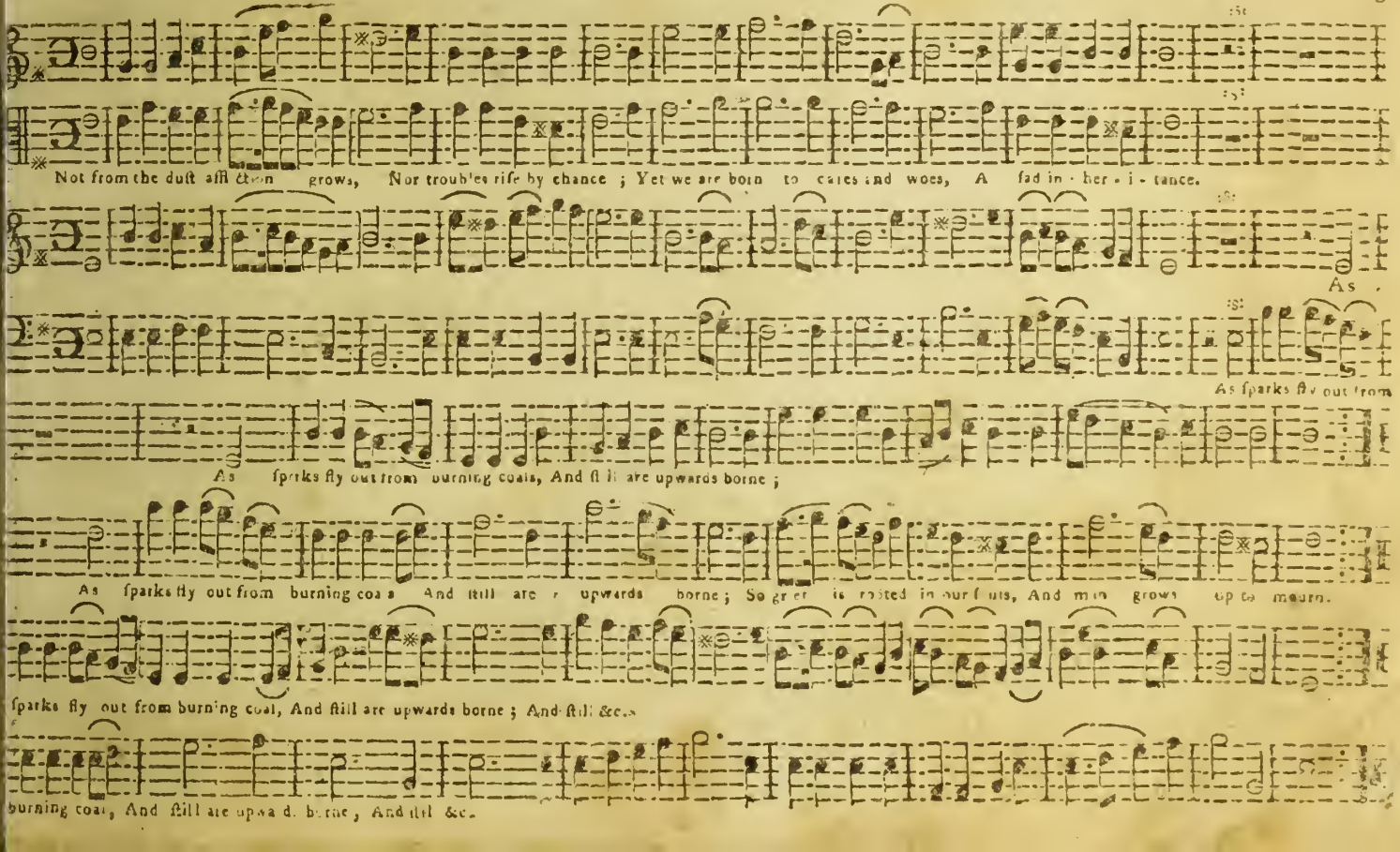

Mourn mourn ye ſaints, as if you ſee, Your Sav'our dear nail'd to the tree, A bitter death he did endure, To ſave the ſouls of
A bitter death he did endure. To ſave the ſouls of men ſecure. To &c.
men ſecure.
A bitter death he did endure, To ſave the ſouls of men ſecure. To &c.
A bitter death he did endure, To ſave the ſouls of men ſecure. To &c.
A bitter death he did endure, To ſave the ſouls of men ſecure. To &c.

Charlestown. L. M. b A.

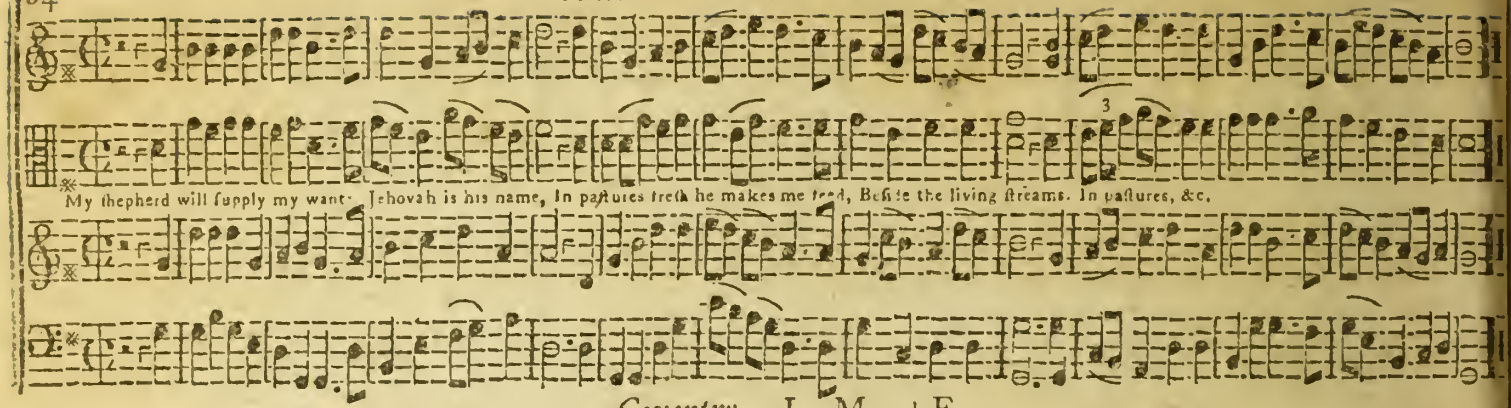


Resurrection. C. M. ※ G.

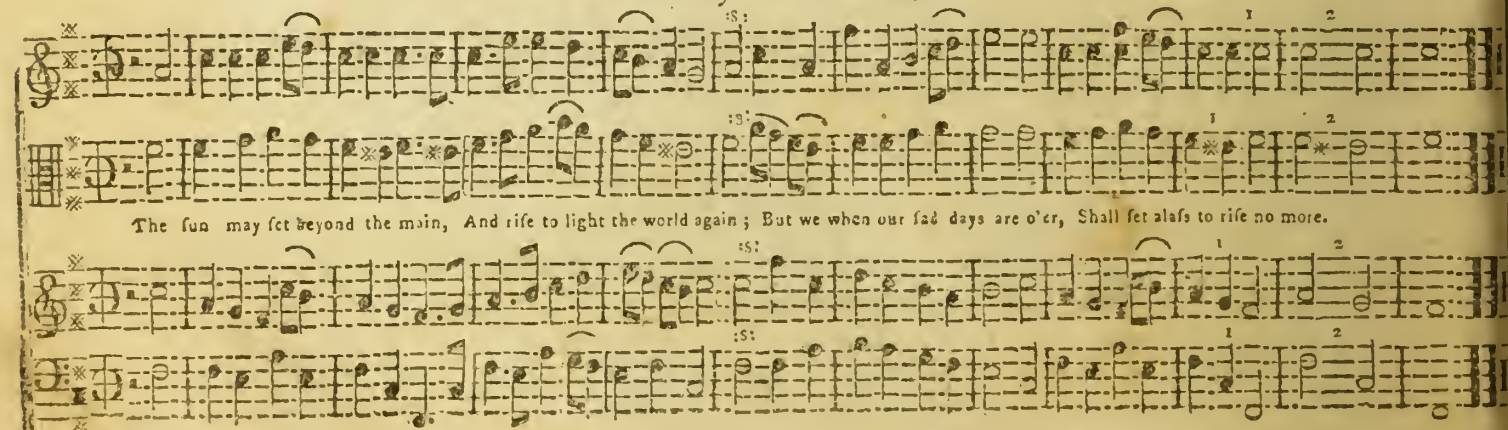



Not from the duſt affliction grows, Nor troubles riſe by chance ; Yet we are born to cares and woes, A ſad inheritance.
As ſparks fly out from
As ſparks fly out from burning coals, And ſtill are upwards borne ;
As ſparks fly out from burning coals And ſtill are upwards borne ; So grief is rooted in our ſouls, And man grows up to mourn.
ſparks fly out from burning coal, And ſtill are upwards borne ; And ſtill &c.
burning coal, And ſtill are upwards borne, And ſtill &c.

Reliance. C. M. ※ G.



Coventry. L. M. ♭F.



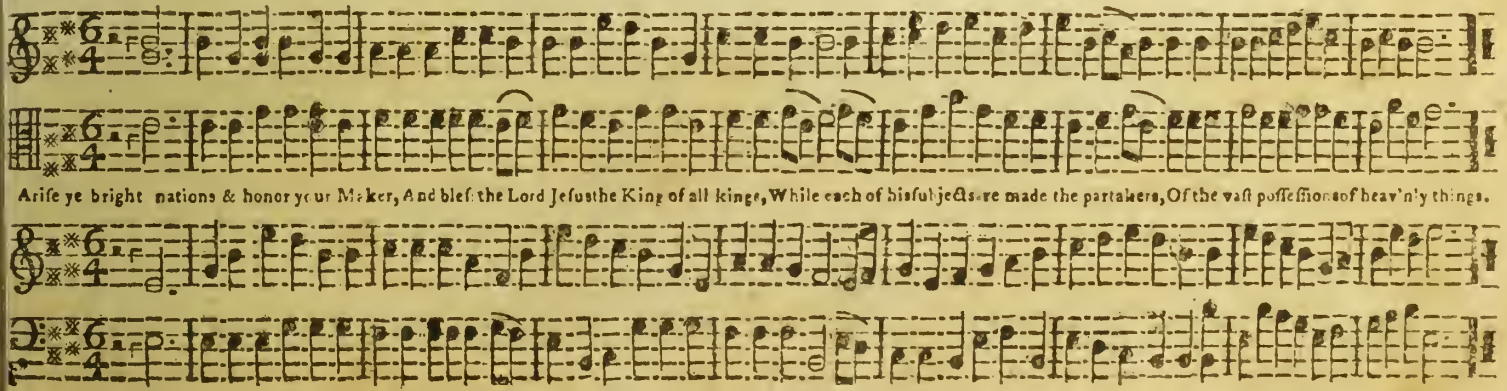
HARMONY OF HARMONY.

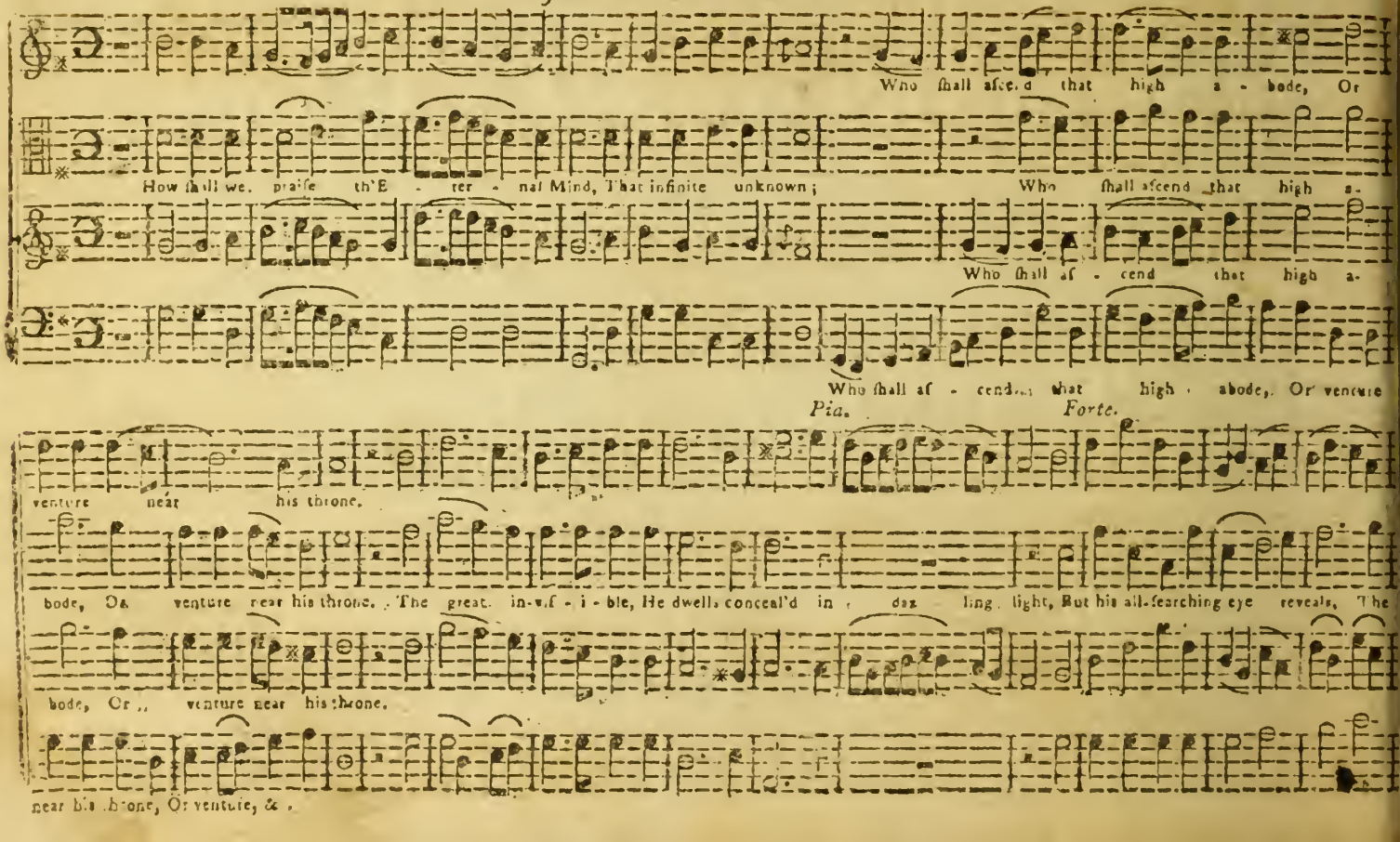
PART IV.

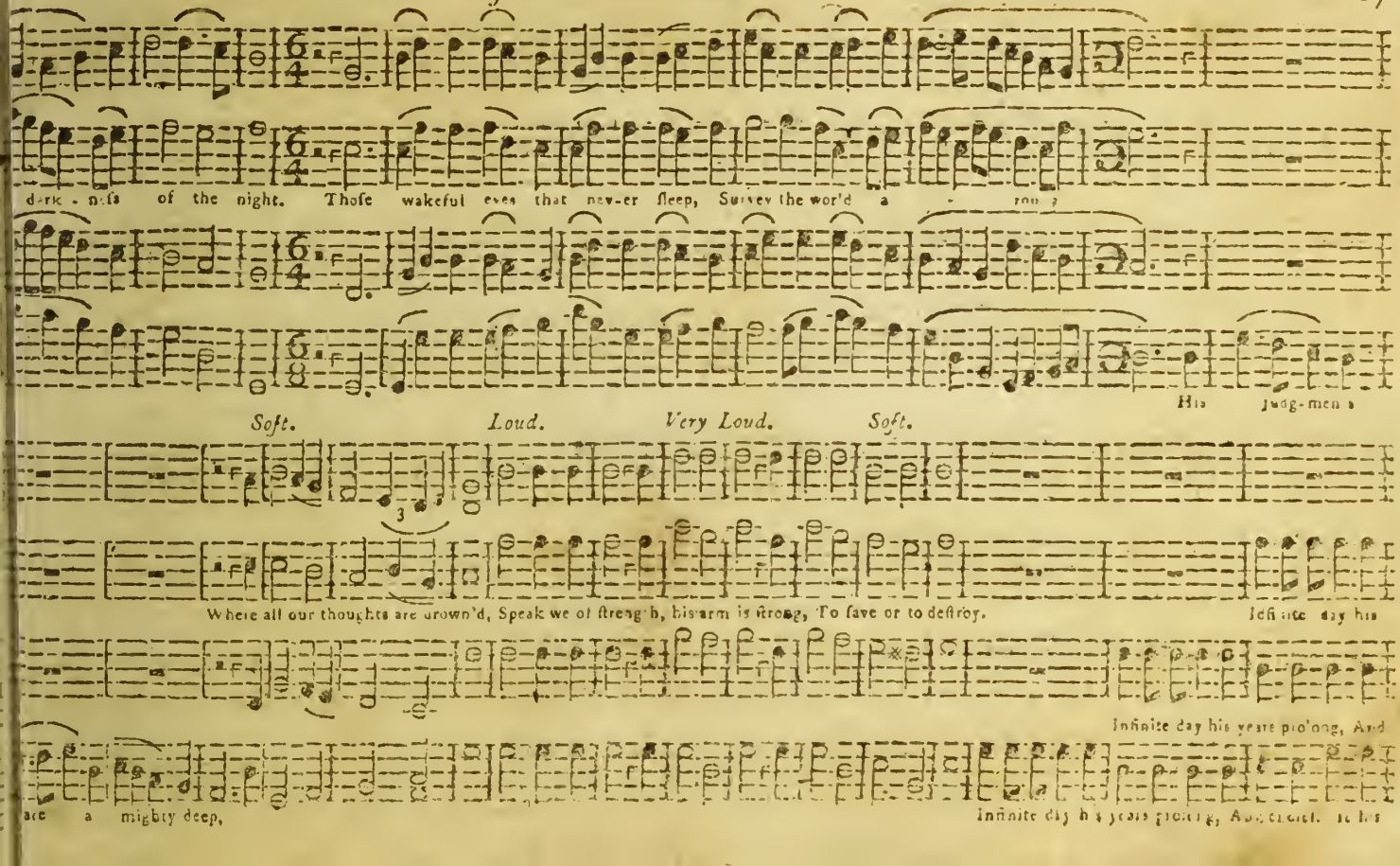
CONTAINING,

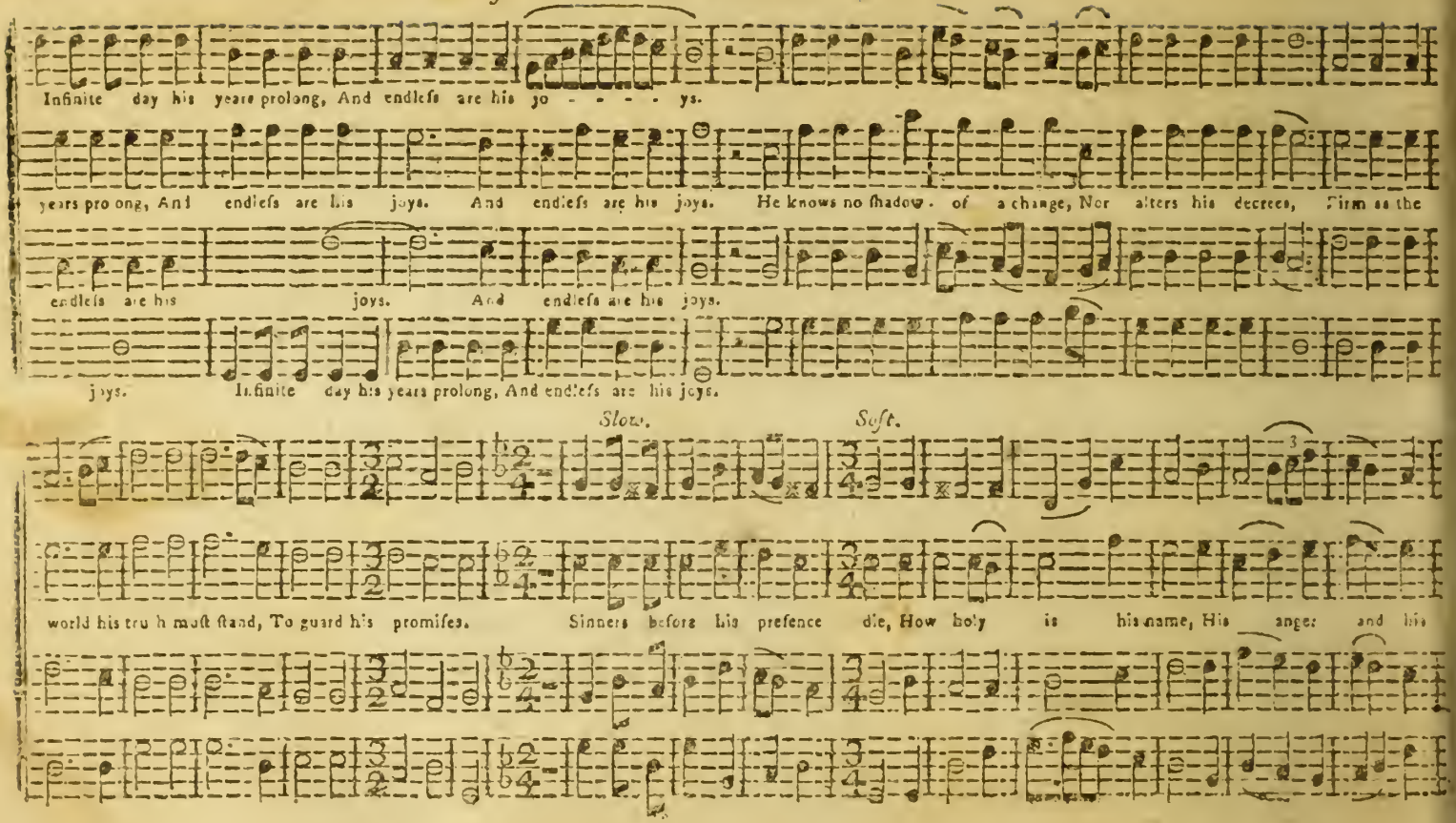
A number of Pieces, set to particular Psalms and Hymns, together with Odes, Fuging and Flying Pieces.

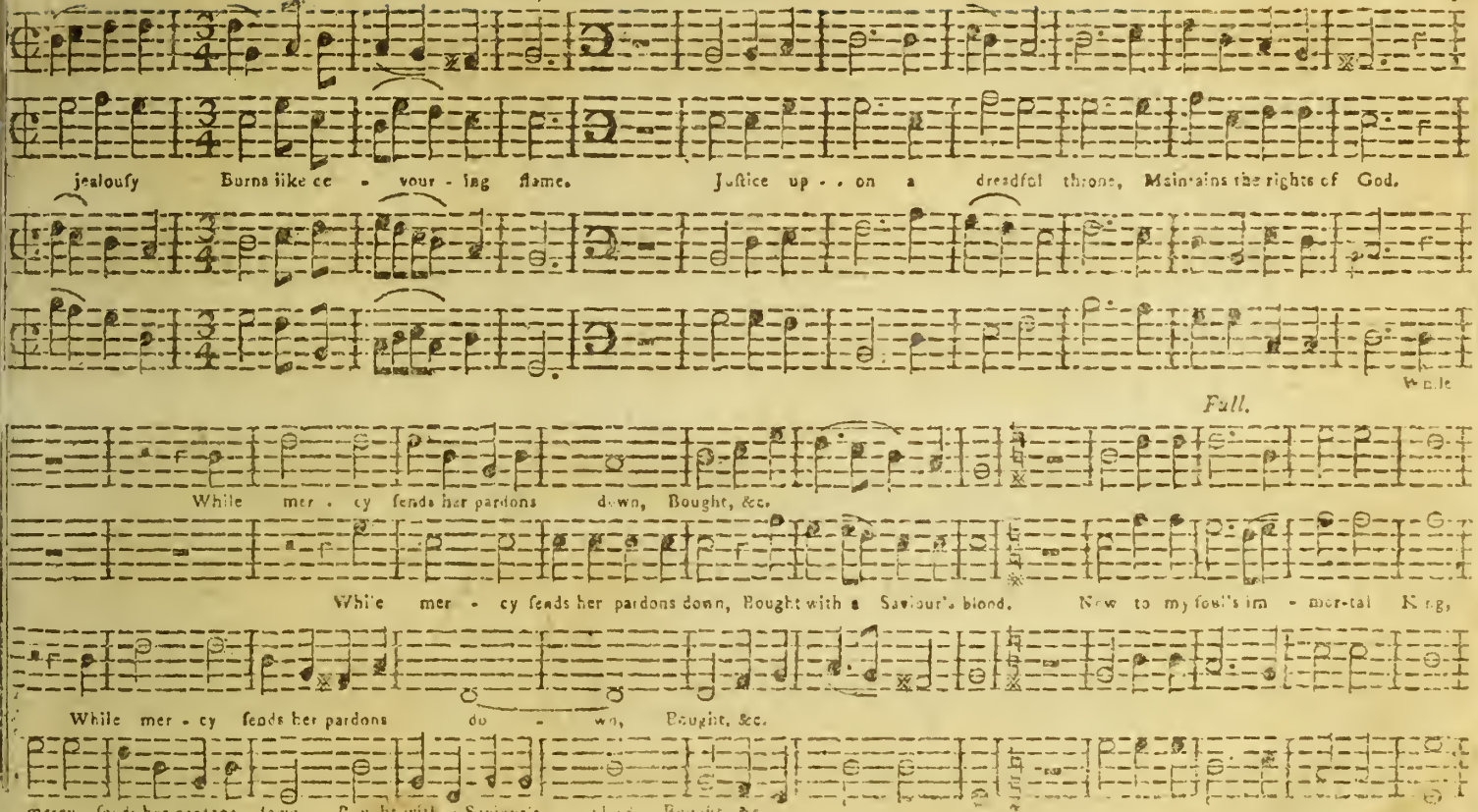
Command. P. M. * E.



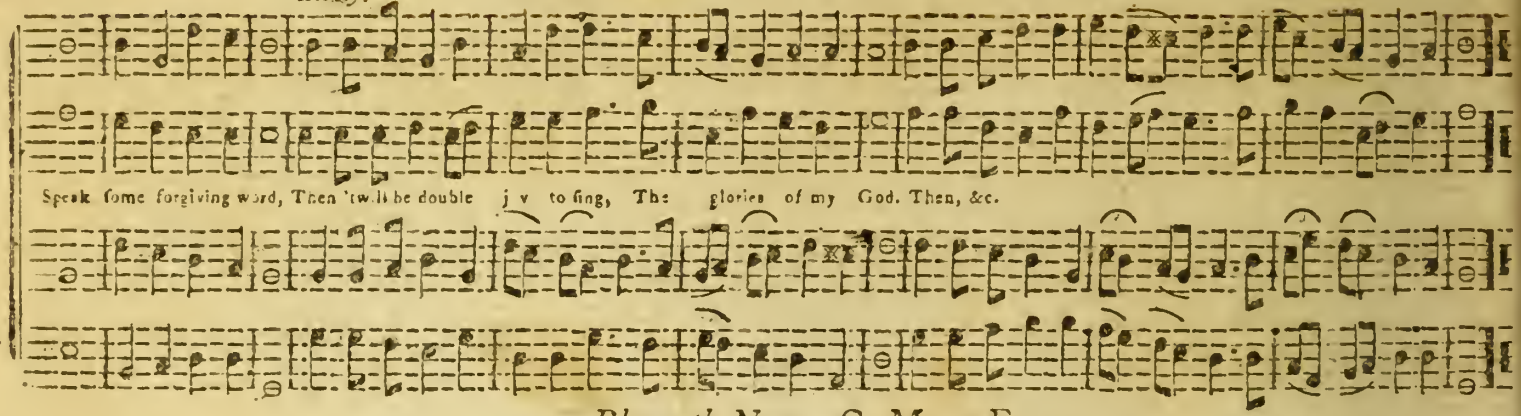

Who shall ascend that high a - bode, Or
How shall we praise th'E - ter - nal Mind, That infinite unknown; Who shall ascend that high a-
Who shall a - scend that high a-
Who shall a - scend that high abode, Or venture
Pia.
Forte.
venture near his throne.
bode, Or venture near his throne. The great in-vi - si - ble, He dwells conceal'd in dazzling light, But his all-searching eye reveals, The
bode, Or venture near his throne.
near his throne, Or venture, &c.


dark - nefs of the night. Thofe wakeful eyes that nev-er fleep, Survey the world a - round
His judg-men s
Soft.
Loud.
Very Loud.
Soft.
Where all our thoughts are drown'd, Speak we of ſtreng h, his arm is ſtrong, To ſave or to deſtroy.
Infinite day his
Infinite day his yeare prolong, And
ace a mighty deep,
Infinite day his years prolong, And

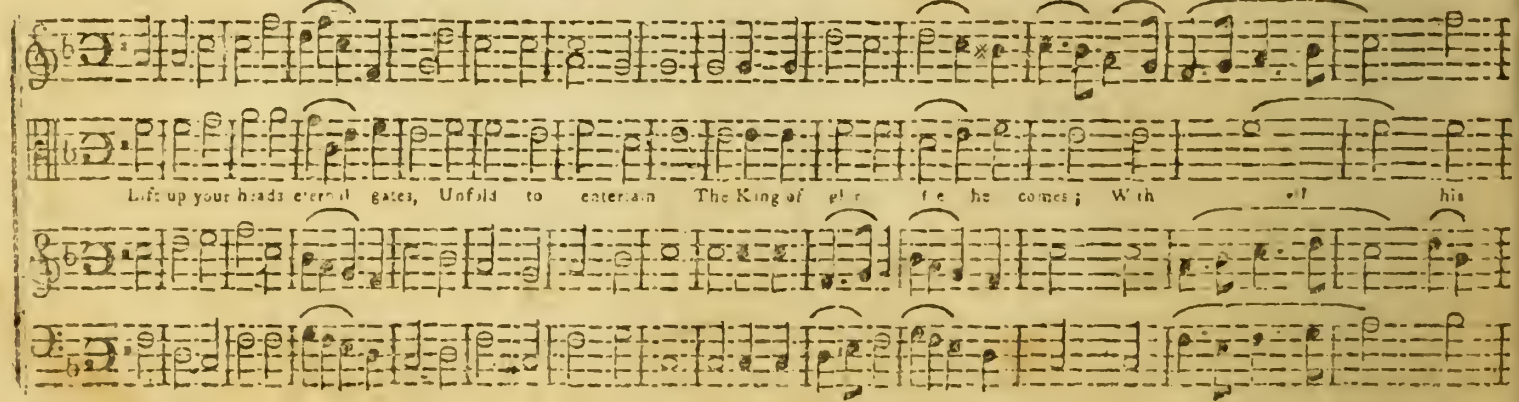

Infinite day his years prolong, And endleſs are his joys.
years prolong, And endleſs are his joys. And endleſs are his joys. He knows no ſhadow of a change, Nor alters his decrees, Firm as the
endleſs are his joys. And endleſs are his joys.
joys. Infinite day his years prolong, And endleſs are his joys.
Slow.
Soft.
world his truth muſt ſtand, To guard his promiſes. Sinners before his preſence die, How holy is his name, His angels and his

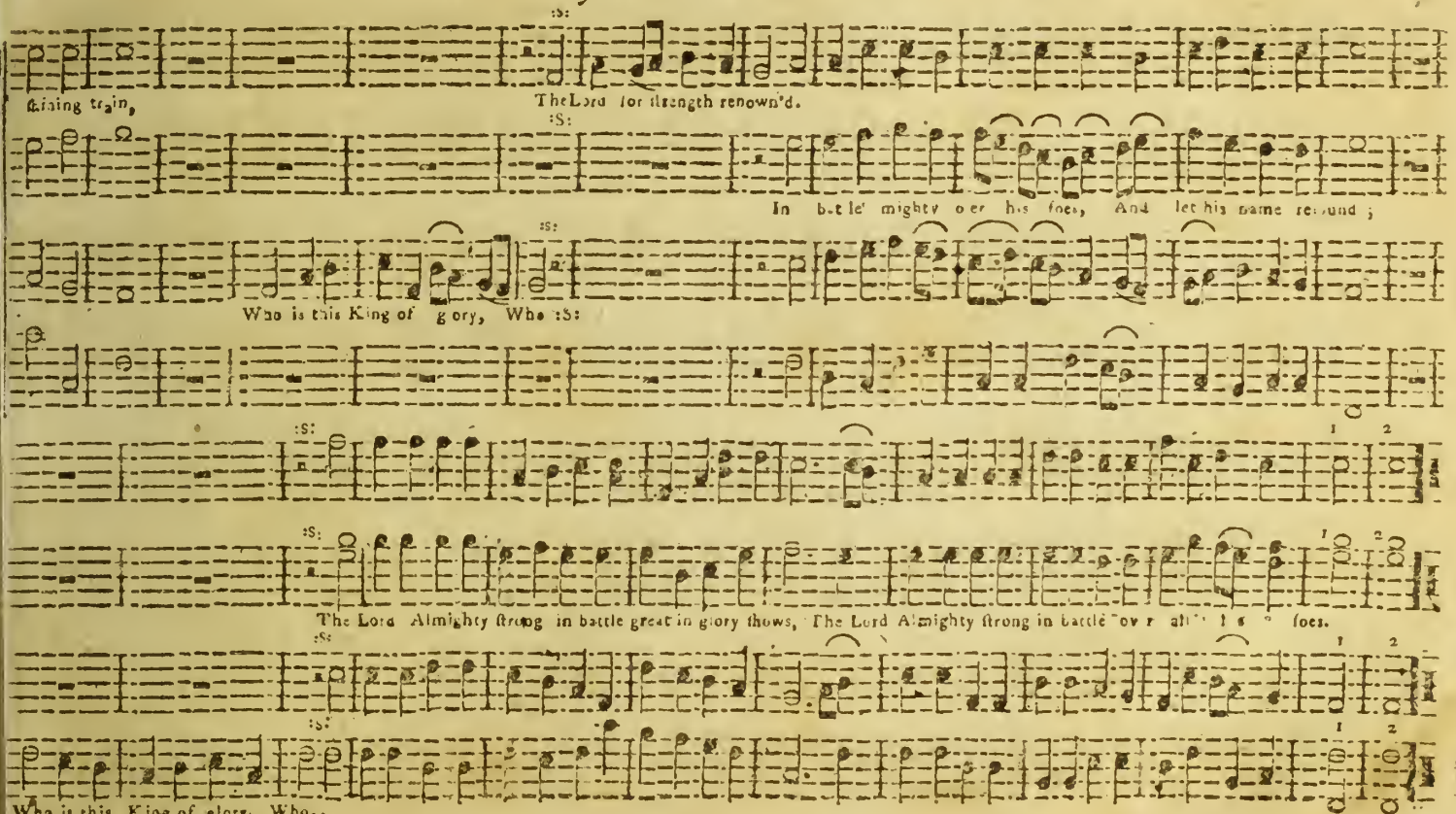

jealouſy Burns like ce - vour - ing flame. Juſtice up - on a dreadful throne, Maintains the rights of God.
While
Full.
While mer - cy ſends her pardons down, Bought, &c.
While mer - cy ſends her pardons down, Bought with a Saviour's blood. Now to my ſoul's im - mor-tal King,
While mer - cy ſends her pardons do - wn, Bought, &c.
mercy ſends her pardons down, Bought with a Saviour's blood, Bought, &c.

Lively.

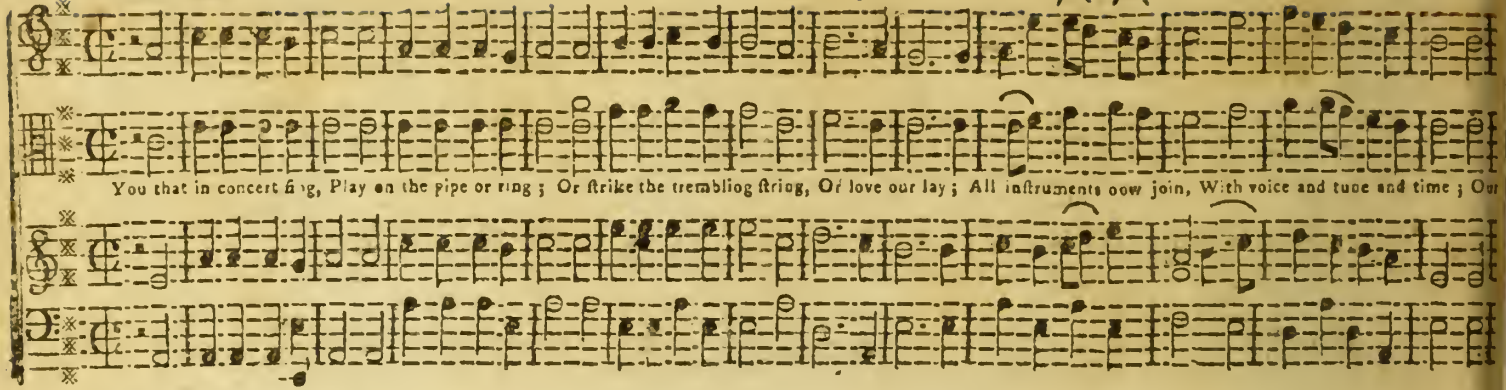


Plymouth New. C. M. ✻F.




shining train,
The Lord for strength renown'd.
In battle mighty o'er his foes, And let his name resound;
Who is this King of glory, Who
The Lord Almighty strong in battle great in glory shows, The Lord Almighty strong in battle o'er all his foes.
Who is this King of glory, Who...

Beat Minims.

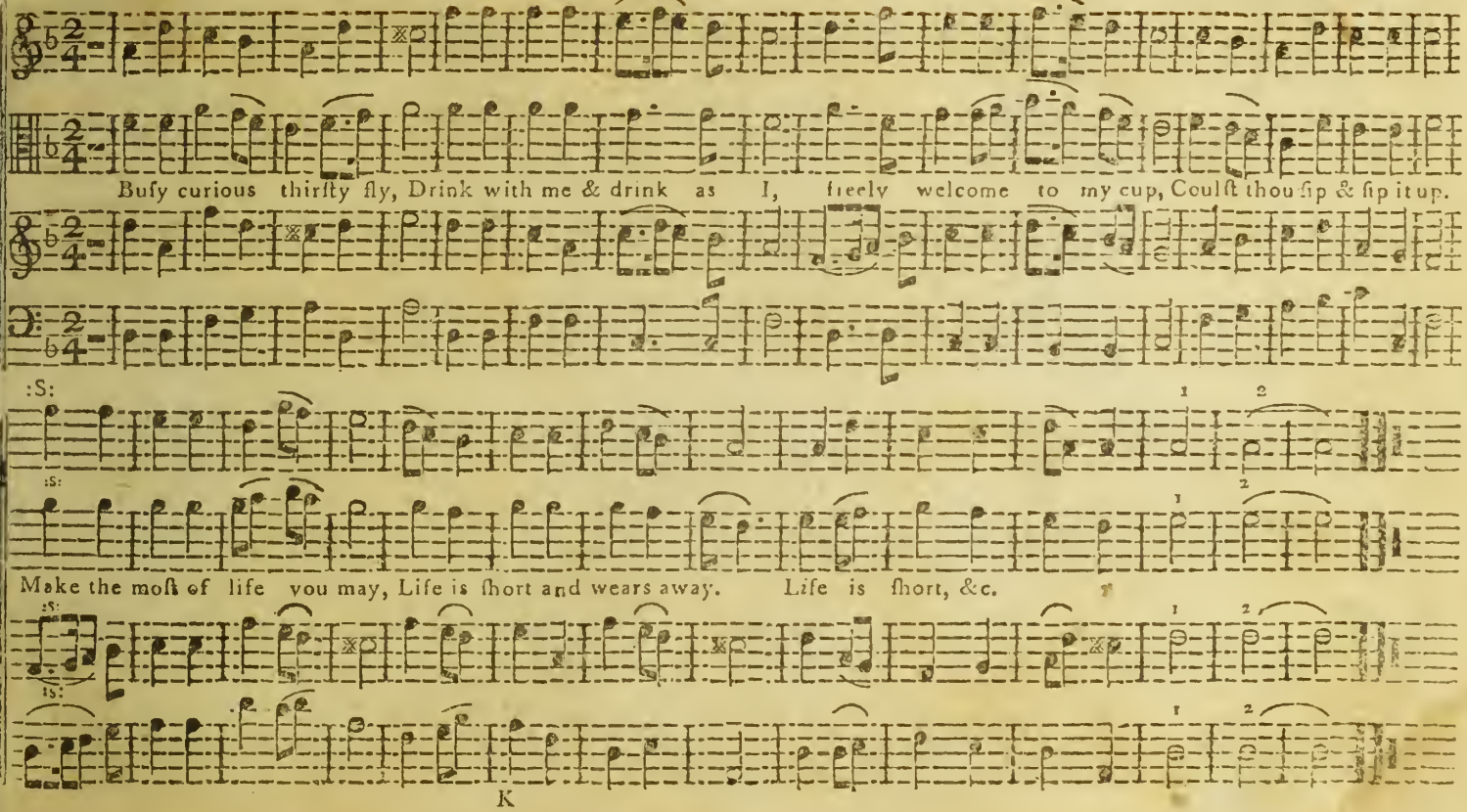


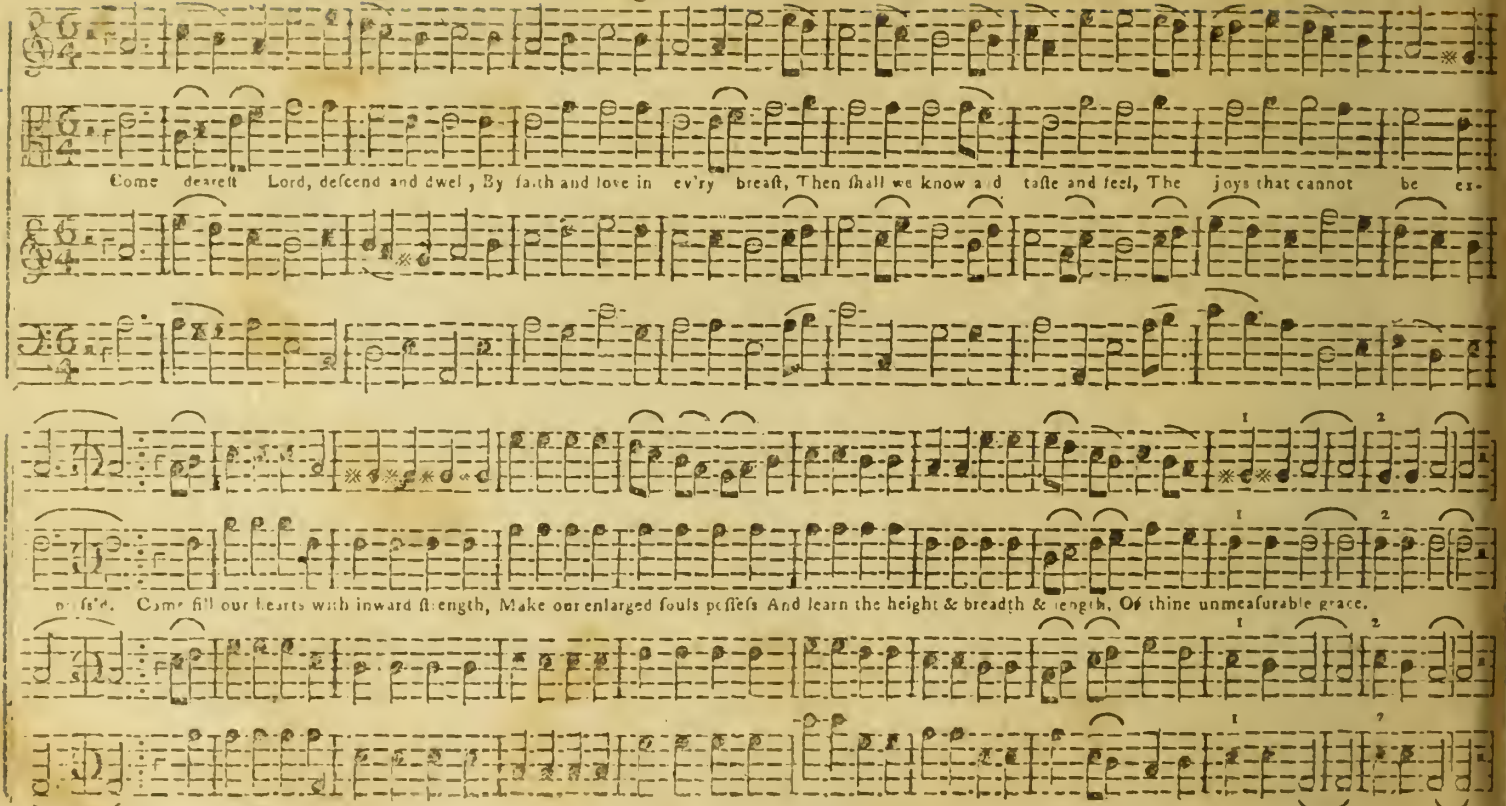
II.

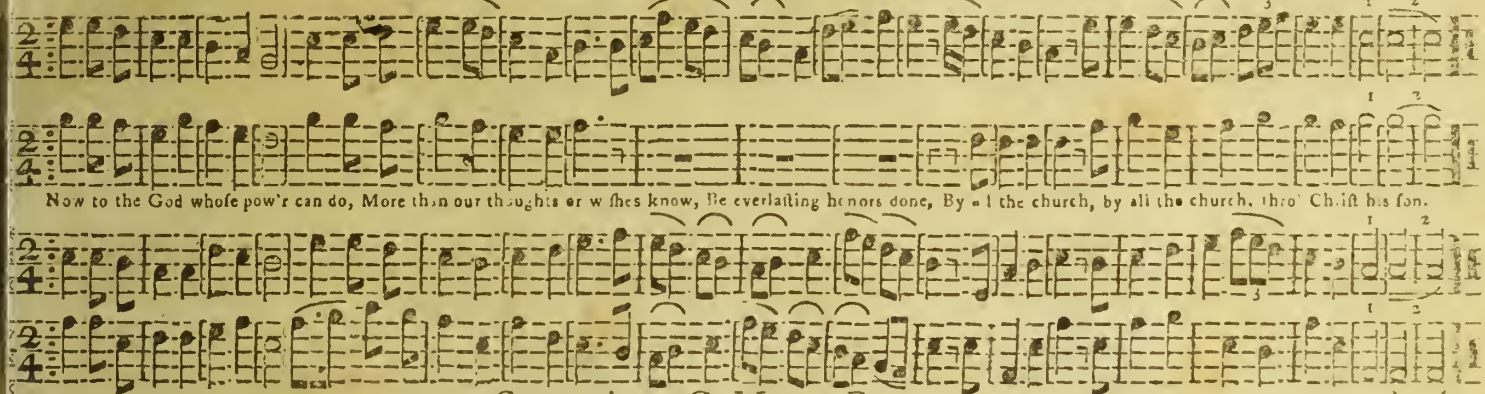
When David young and gay,
Before king Saul did play ;
Saul's demon march'd away,
Great Pow'r was nigh ;
Ev'n so will we oppose,
Our great and evil foes ;
And with a thund'ring close,
We'll make them fly.

III.

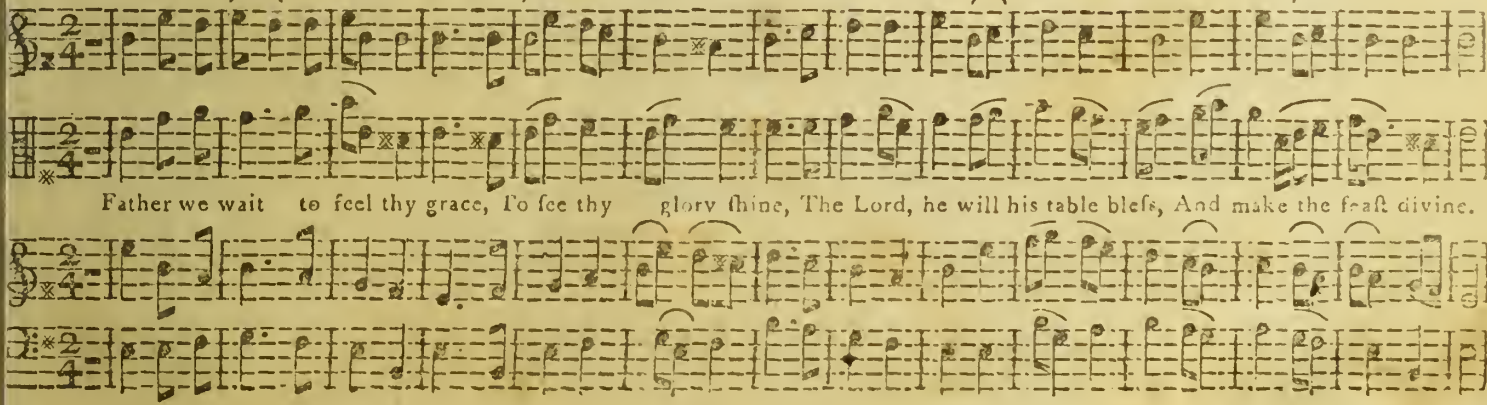
Since many men of might,
Love darkness more than light ;
Would hinder our delight,
That's from above.
Then let us all agree,
That we may happy be ;
And sing eternally,
In peace and love.

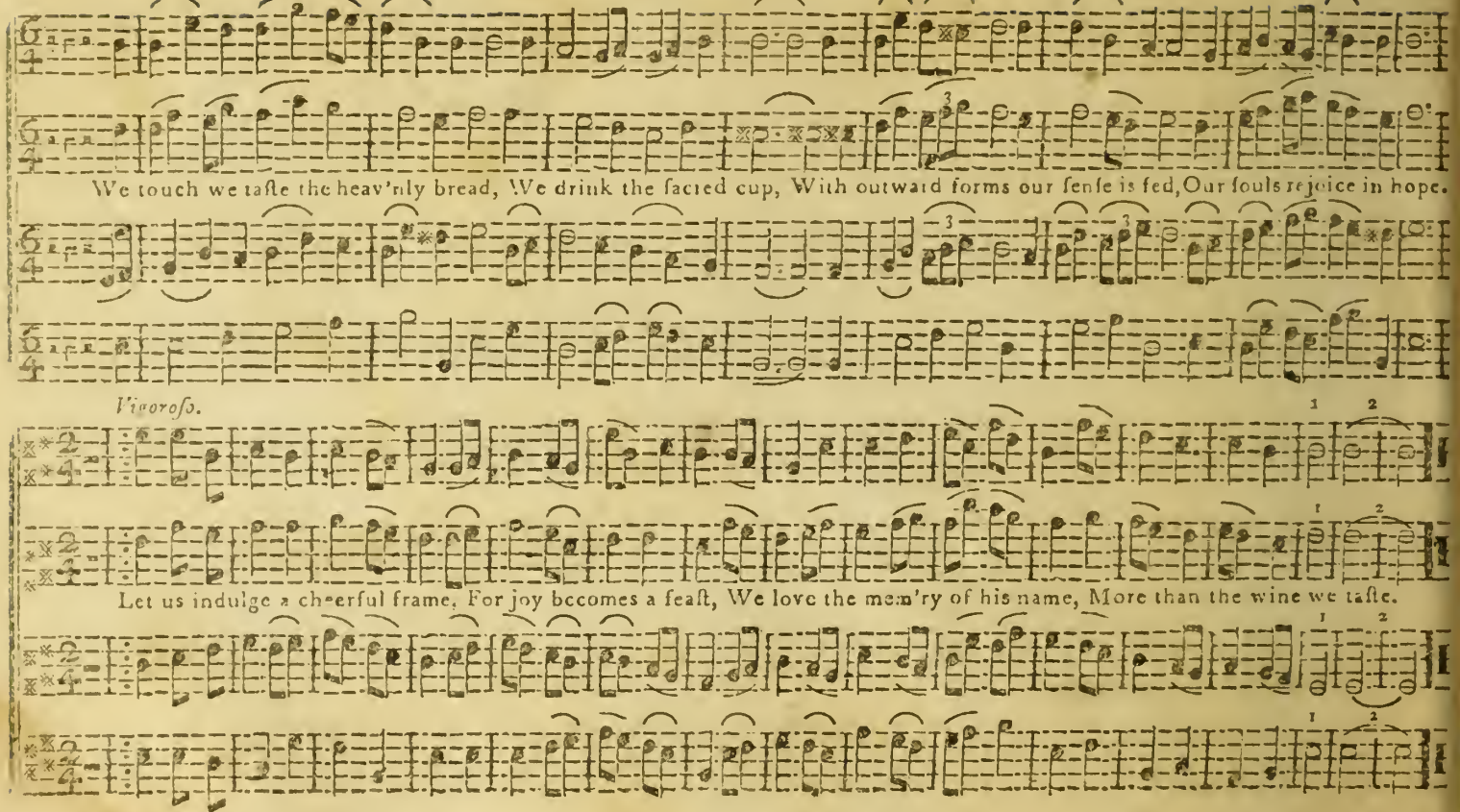

Busy curious thirsty fly, Drink with me & drink as I, freely welcome to my cup, Could'st thou sip & sip it up.
:S:
1 2
Make the most of life you may, Life is short and wears away. Life is short, &c.
K

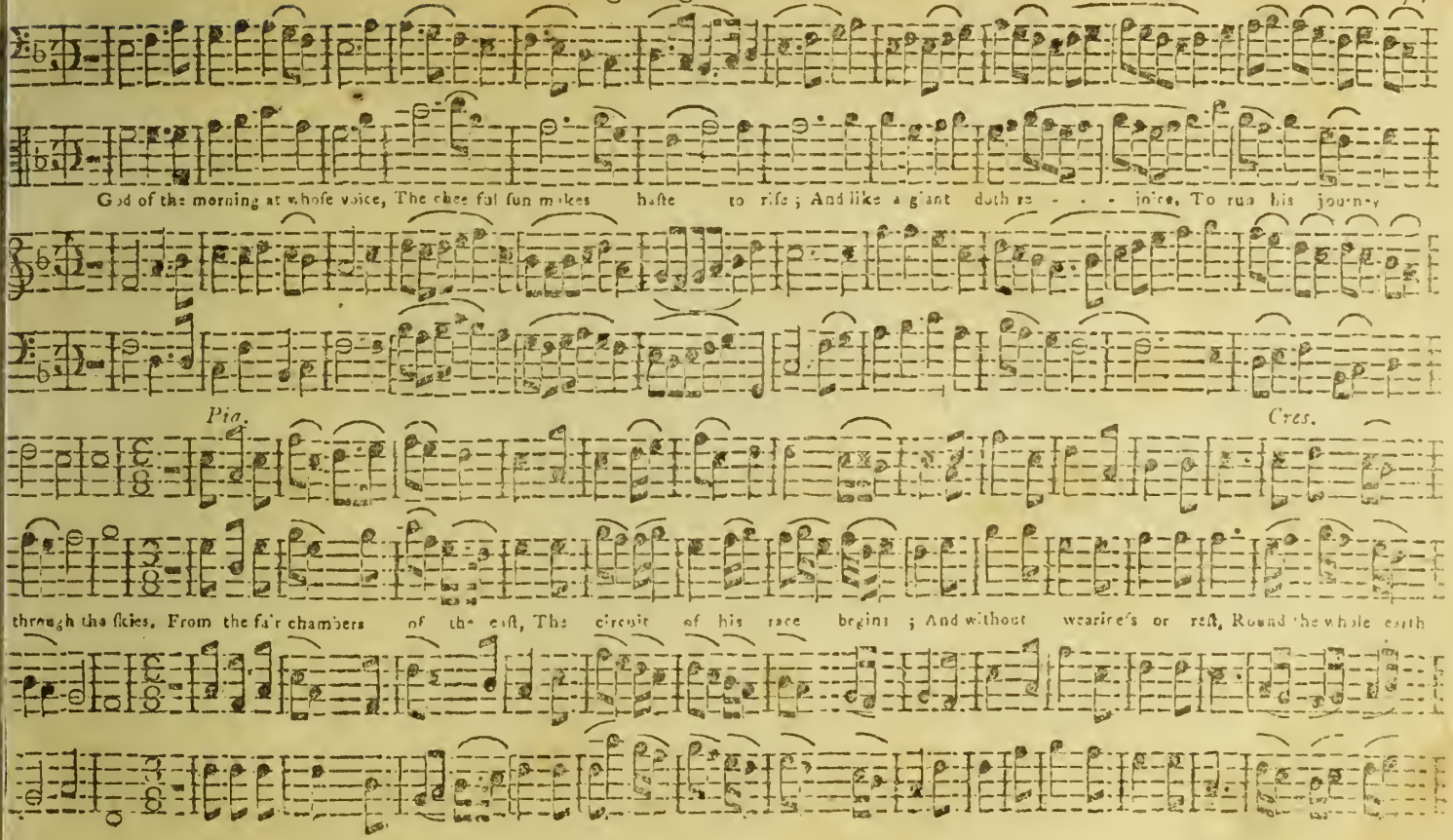

Come dearest Lord, descend and dwel, By faith and love in ev'ry breast, Then shall we know and taste and feel, The joys that cannot be ex-
pri'd. Come fill our hearts with inward strength, Make our enlarged souls possess And learn the height & breadth & length, Of thine unmeasurable grace.

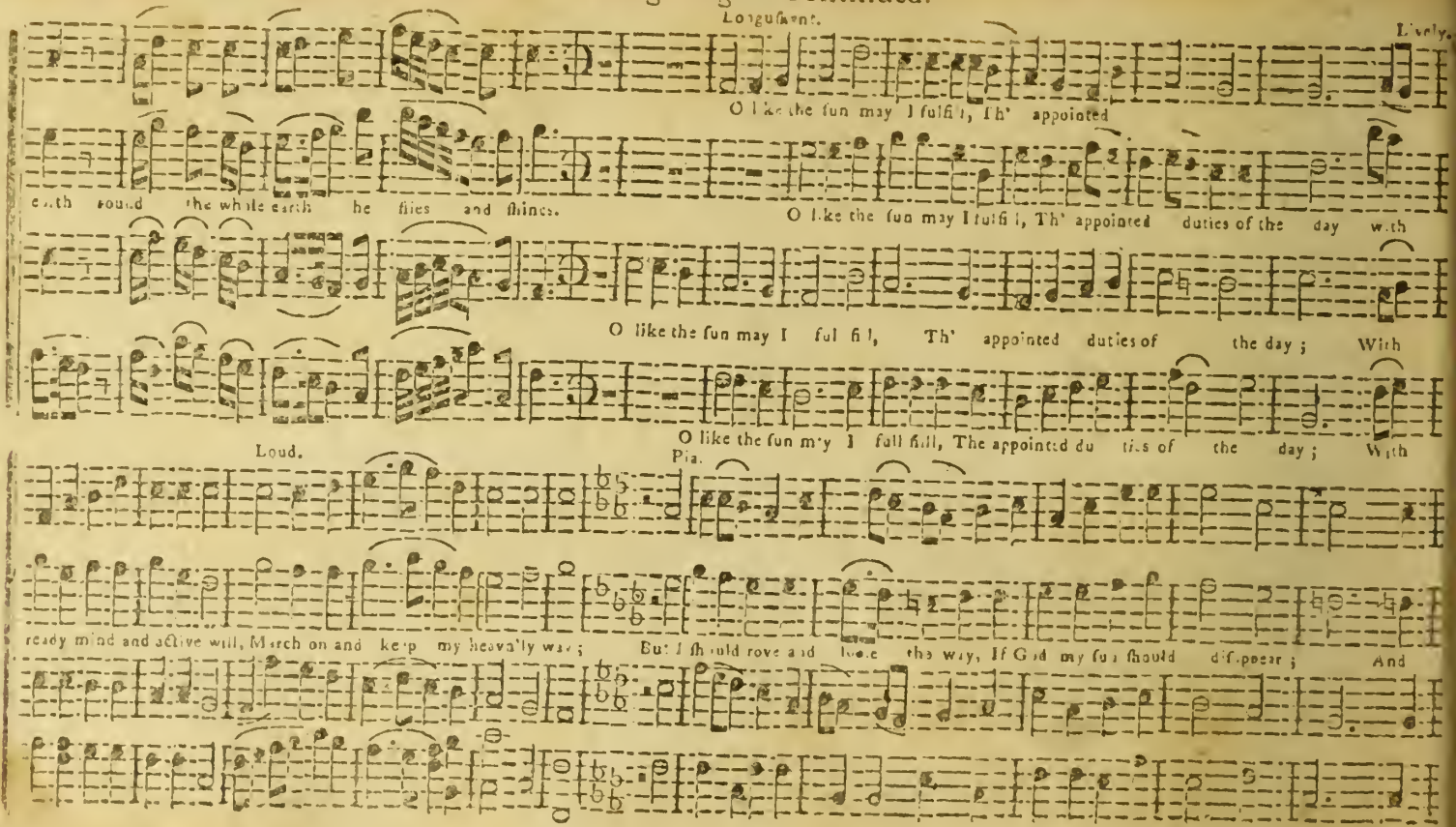


Communion. C. M. ♭ E.

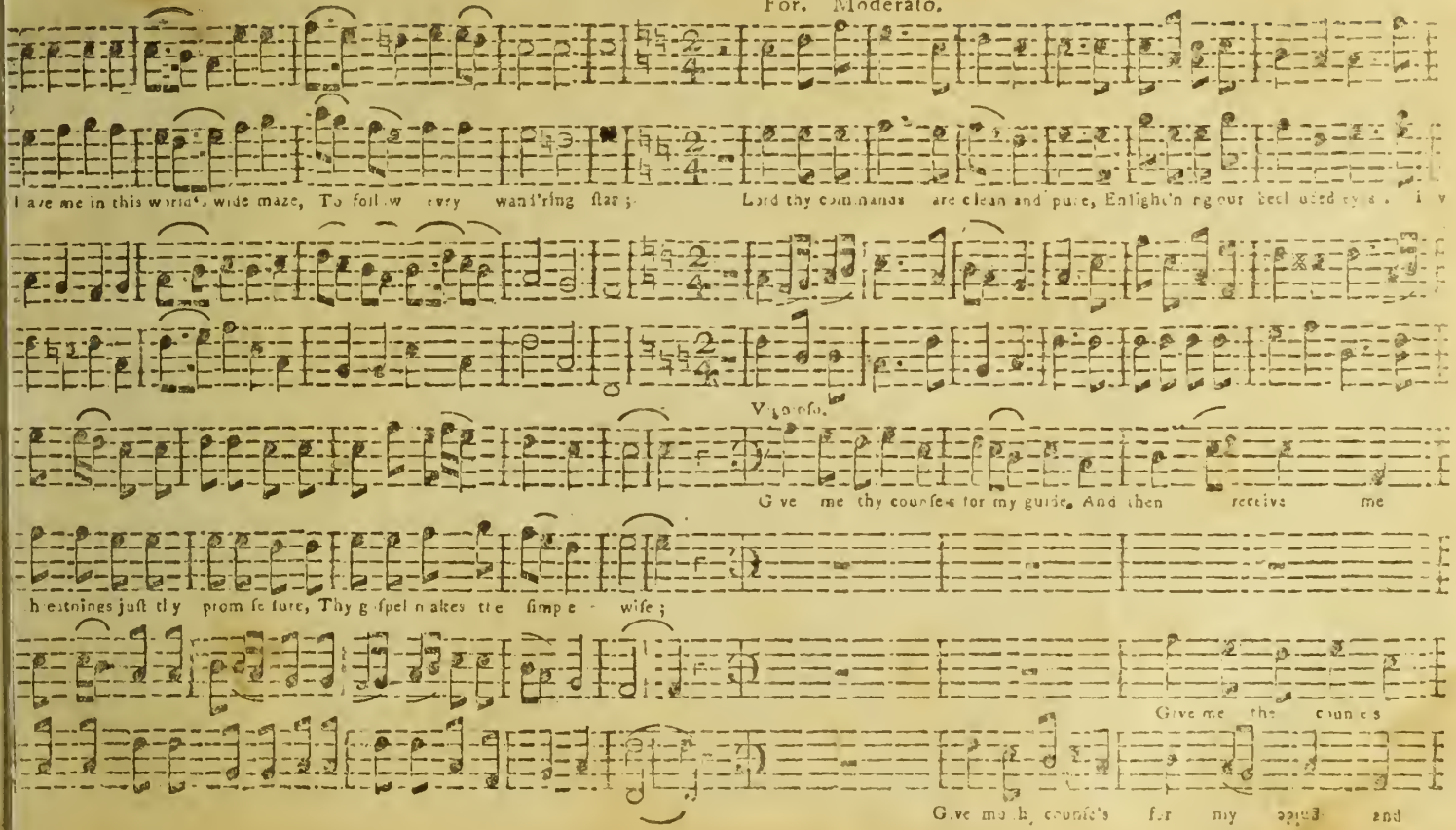


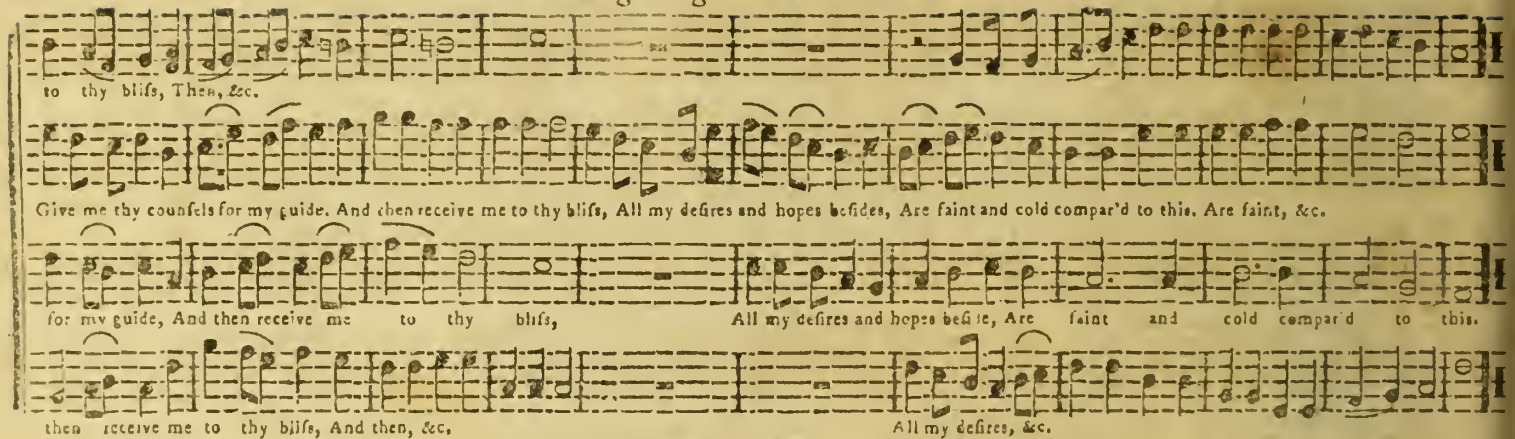

We touch we taſte the heav'nly bread, We drink the ſacred cup, With outward forms our ſenſe is fed, Our ſouls rejoice in hope.
Vigoroſo.
Let us indulge a cheerful frame, For joy becomes a feaſt, We love the mem'ry of his name, More than the wine we taſte.


God of the morning at whose voice, The chee ful sun makes haste to rise; And like a giant doth re - - - joice, To run his journey
Pia.
Cres.
through the skies. From the fair chambers of the east, The circuit of his race begins; And without wearies or rest, Round the whole earth

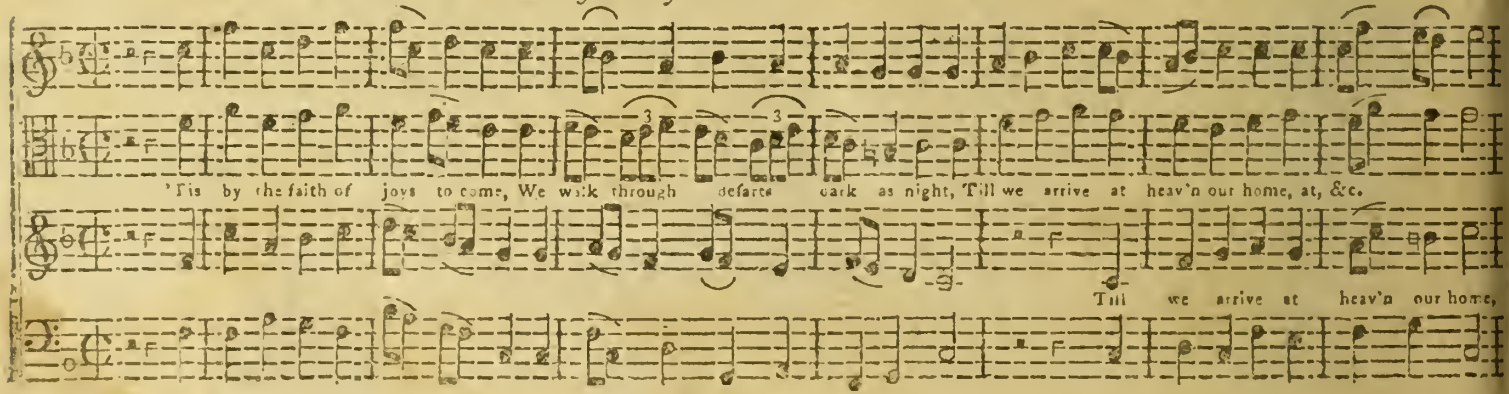

Languishing.
Lively.
O like the sun may I fulfil, Th' appointed
earth round the whole earth he flies and shines.
O like the sun may I fulfil, Th' appointed duties of the day with
O like the sun may I ful fil, Th' appointed duties of the day; With
Loud.
O like the sun may I full fill, The appointed du ties of the day; With
Pia.
ready mind and active will, March on and keep my heavn'ly way; But I should rove and leave the way, If God my sun should disappear; And

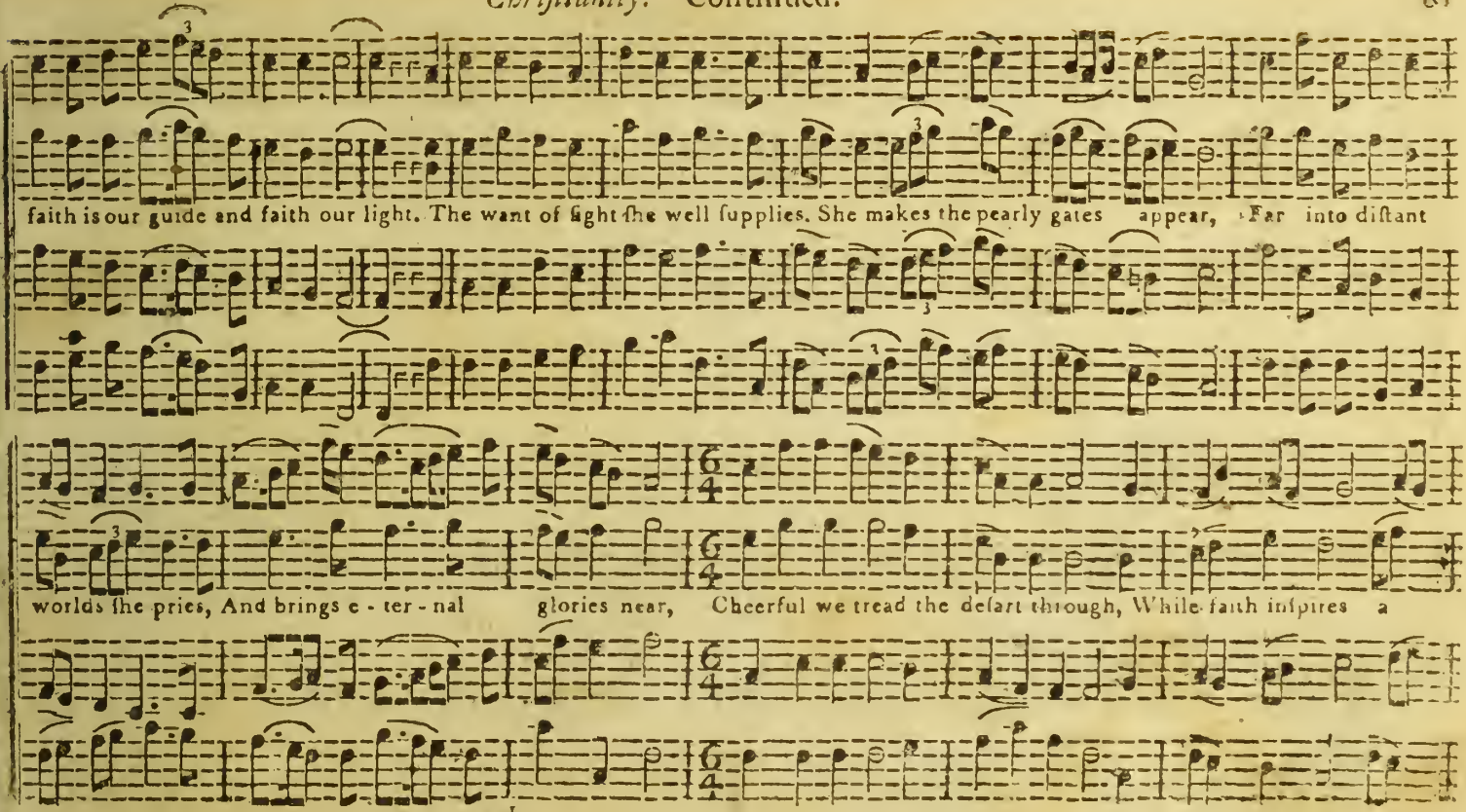
For. Moderato.

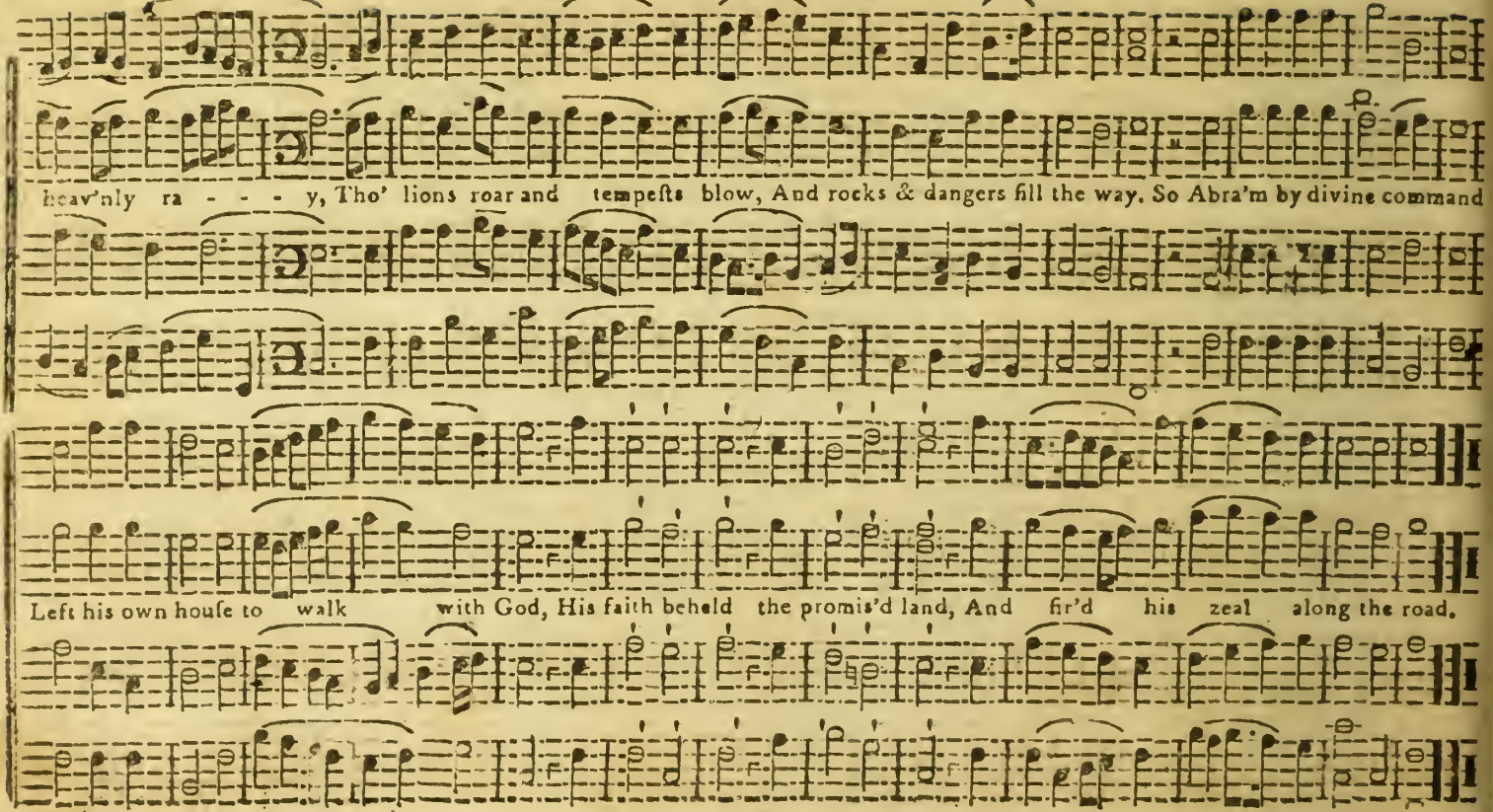


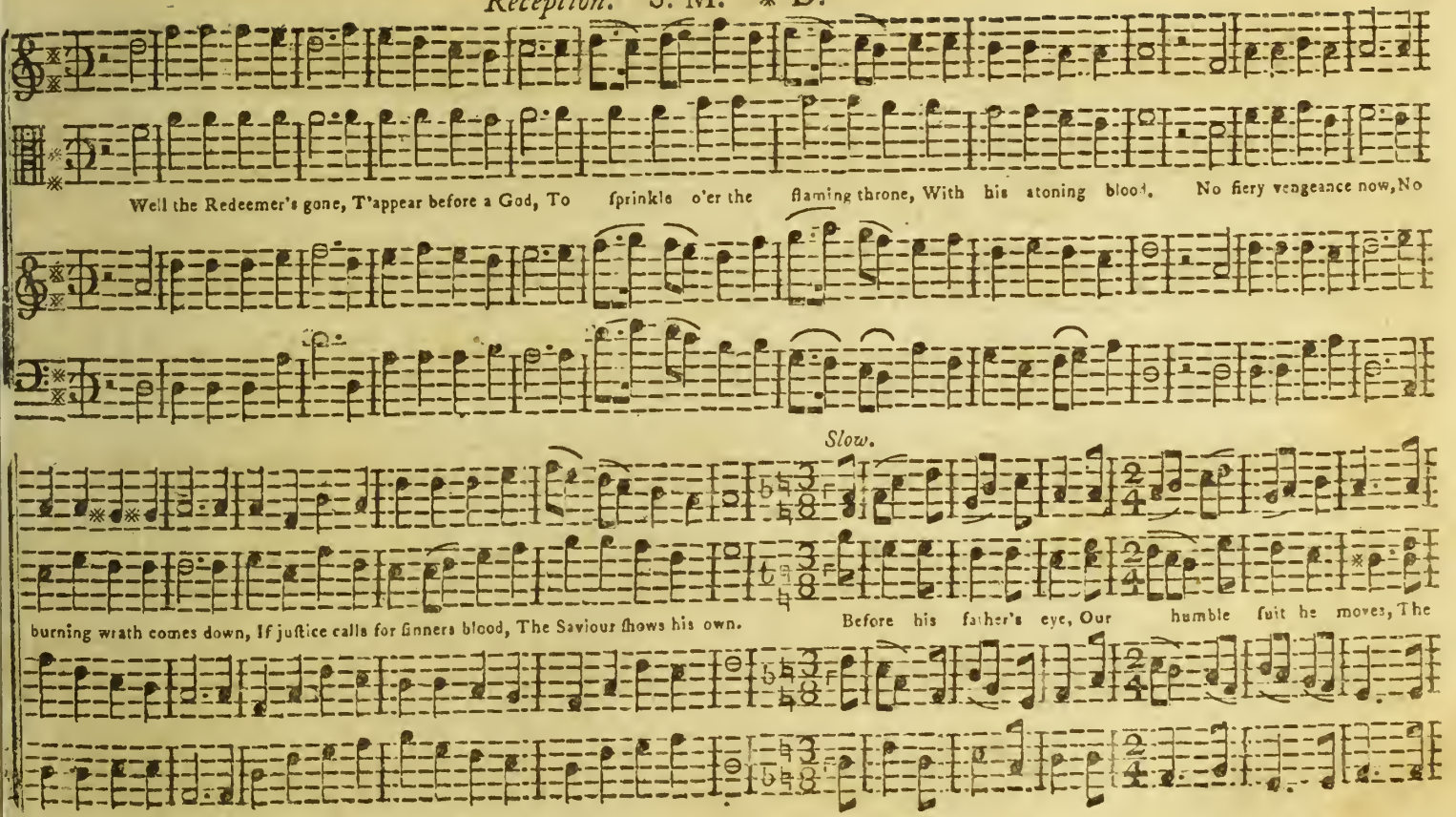


Chriſtianity. L. M. ※ F.

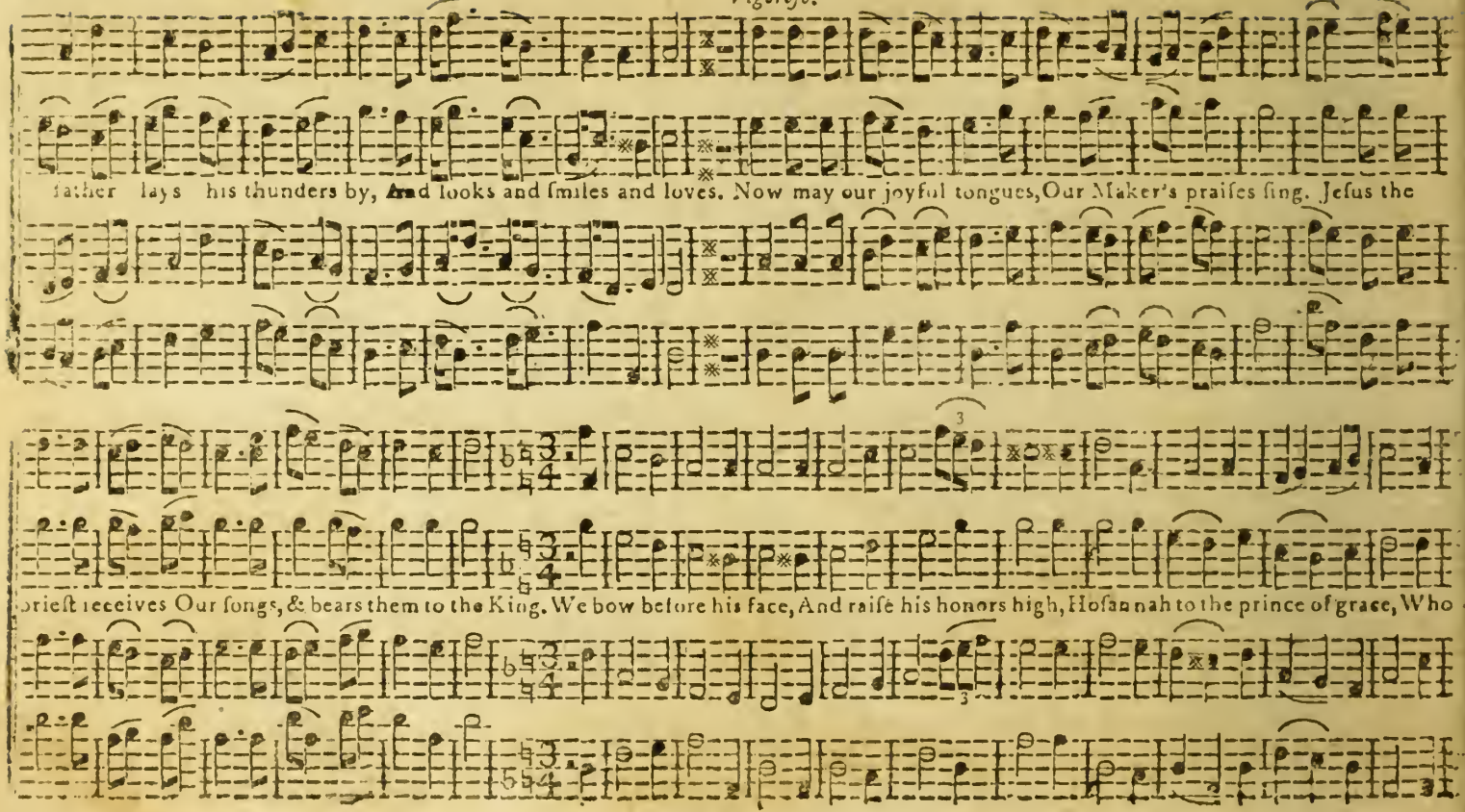


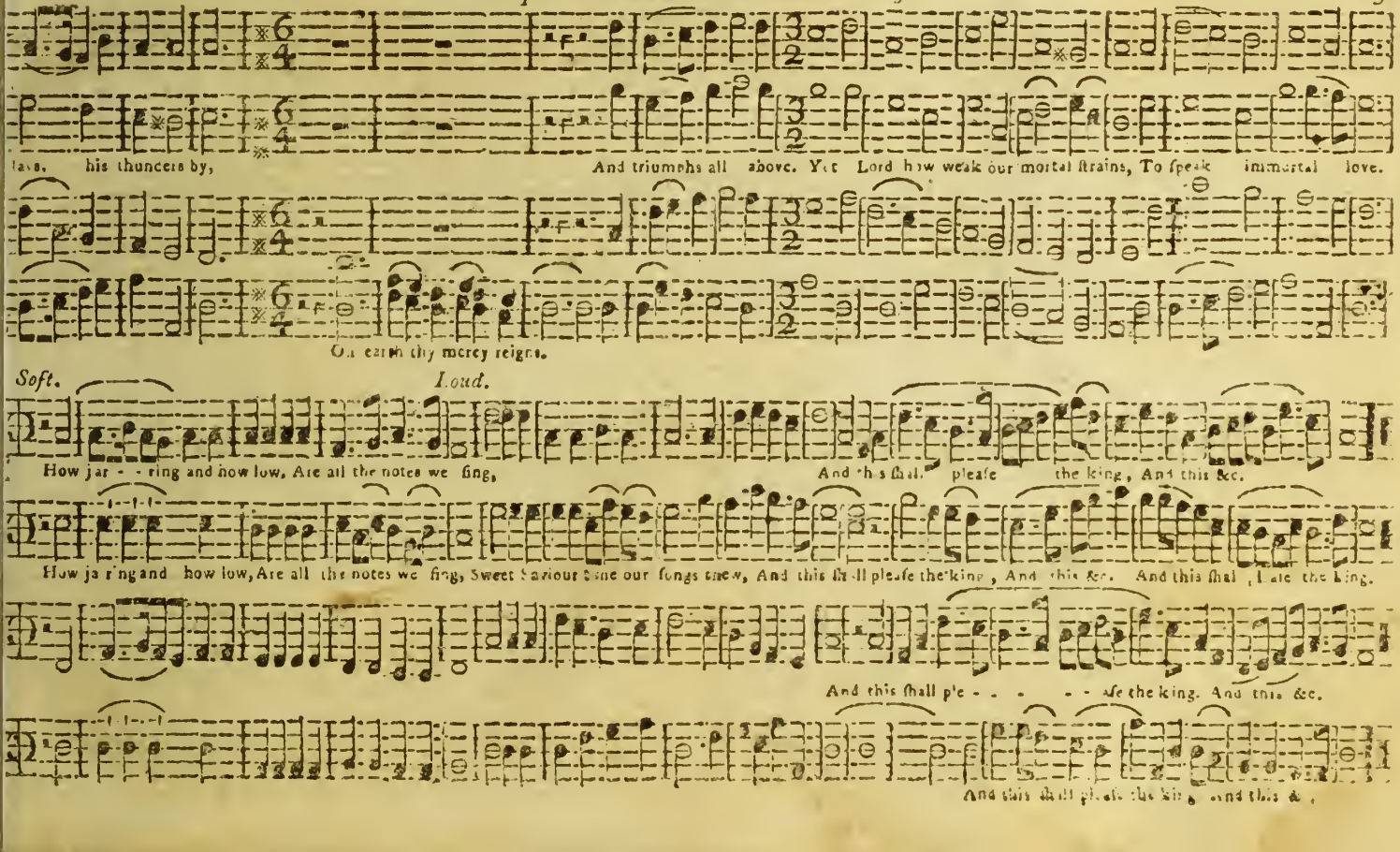

faith is our guide and faith our light. The want of ſight ſhe well ſupplies. She makes the pearly gates appear, Far into diſtant
worlds ſhe pries, And brings e - ter - nal glories near, Cheerful we tread the deſart through, While faith inſpires a

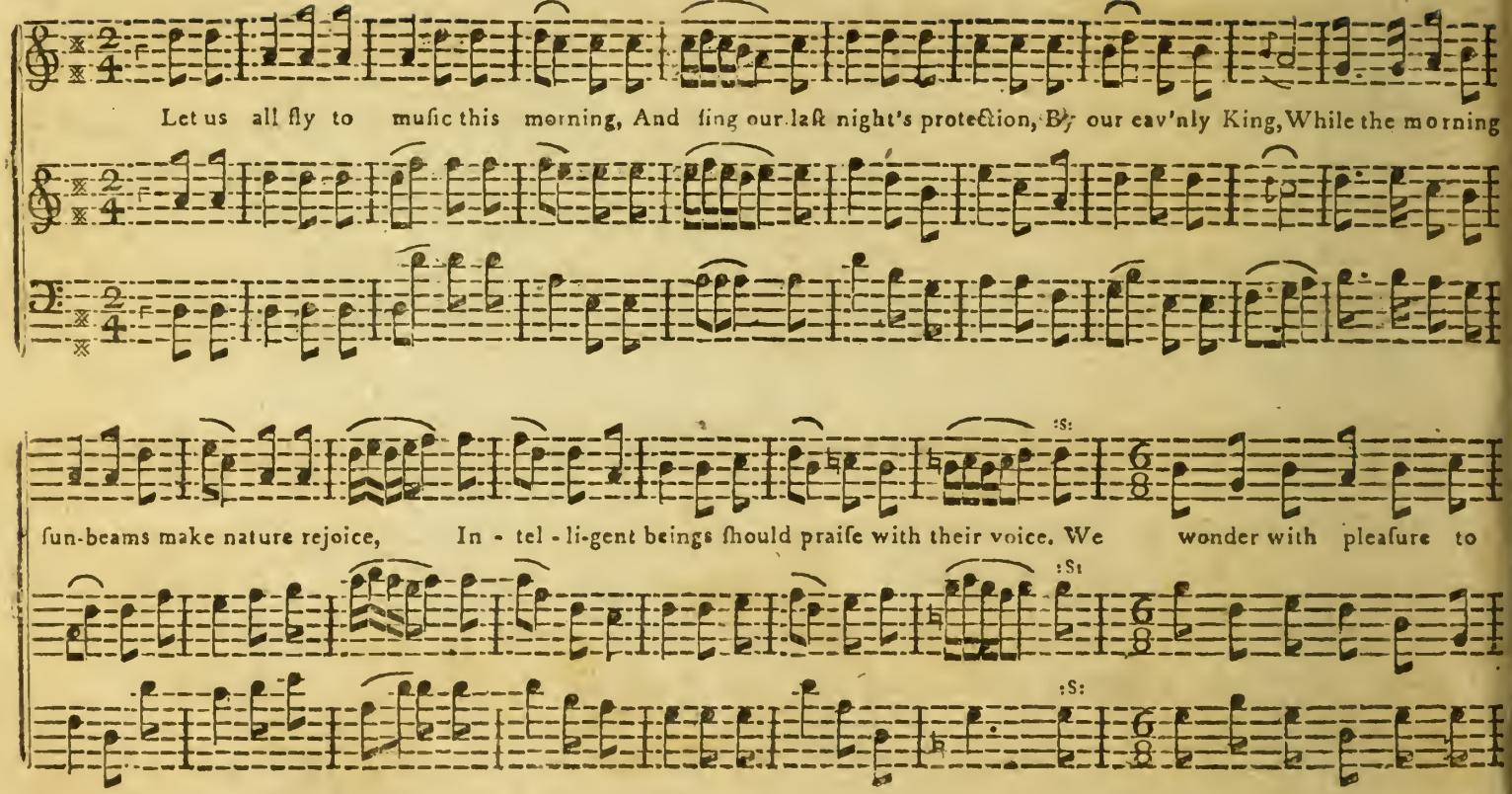

heav'nly ra - - - y, Tho' lions roar and tempests blow, And rocks & dangers fill the way. So Abra'm by divine command
Left his own house to walk with God, His faith beheld the promis'd land, And fir'd his zeal along the road.

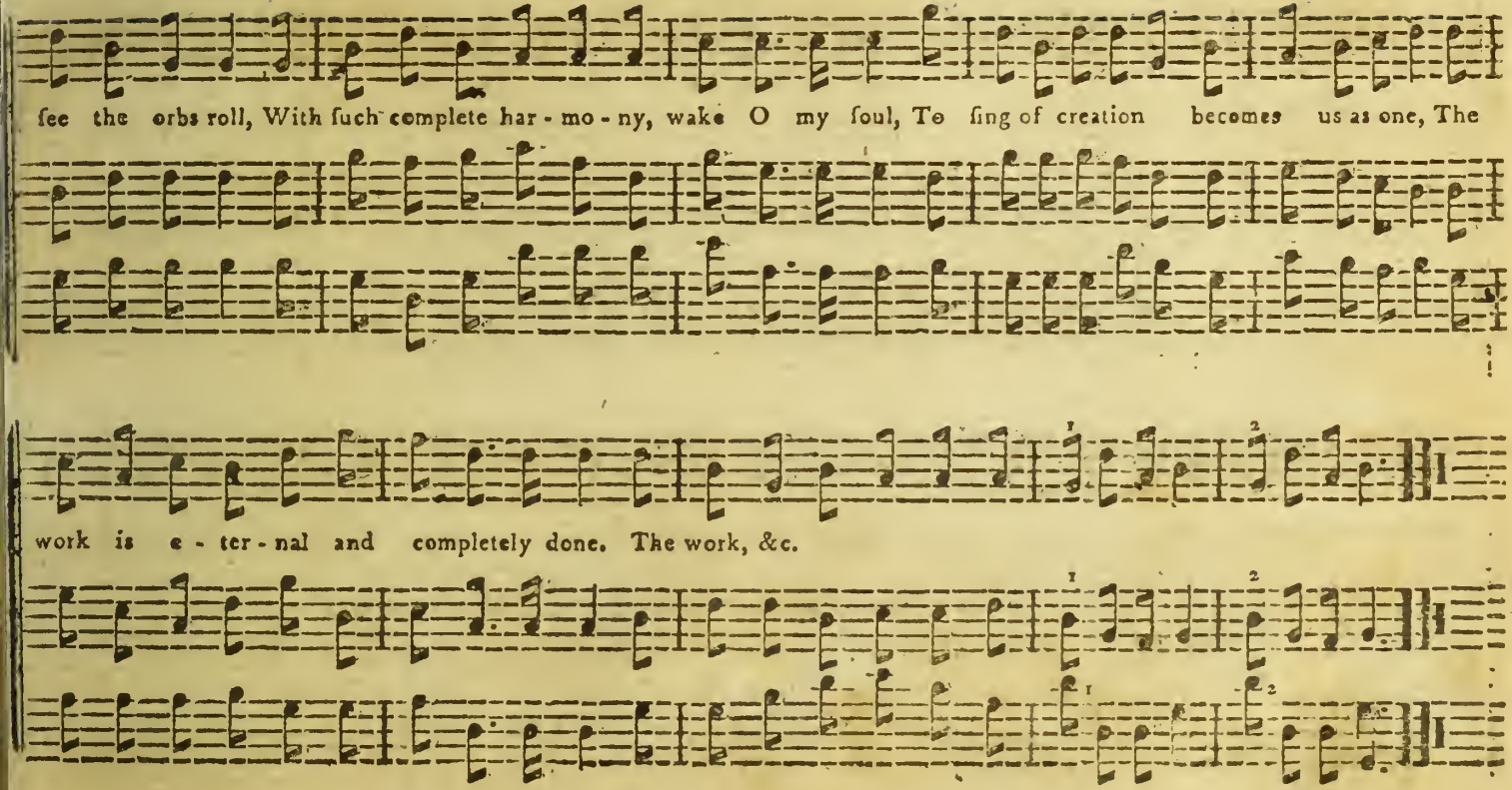

Well the Redeemer's gone, T'appear before a God, To sprinkle o'er the flaming throne, With his atoning blood. No fiery vengeance now, No
Slow.
burning wrath comes down, If juſtice calls for ſinners blood, The Saviour ſhows his own. Before his father's eye, Our humble ſuit he moves, The

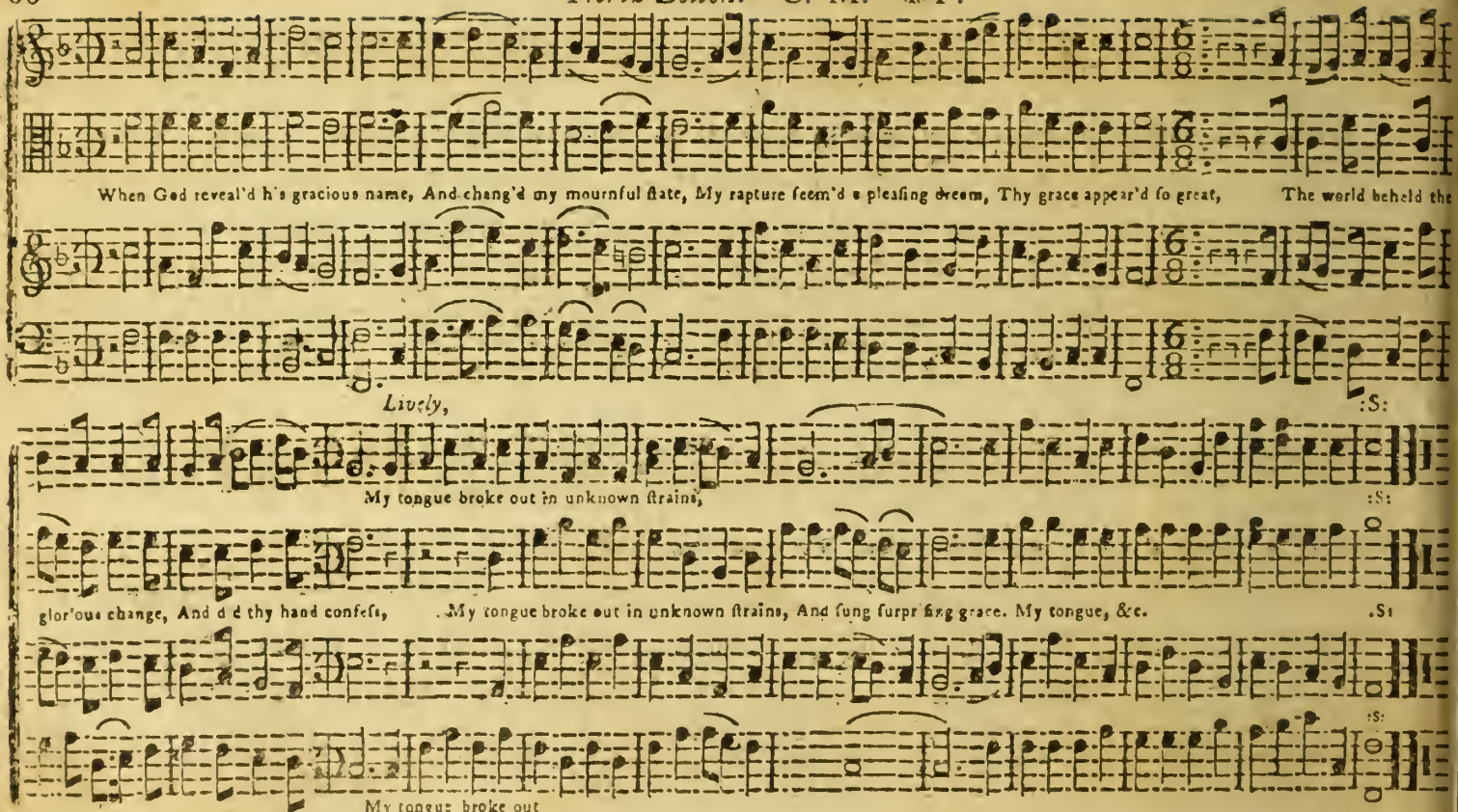
Vigoroso.

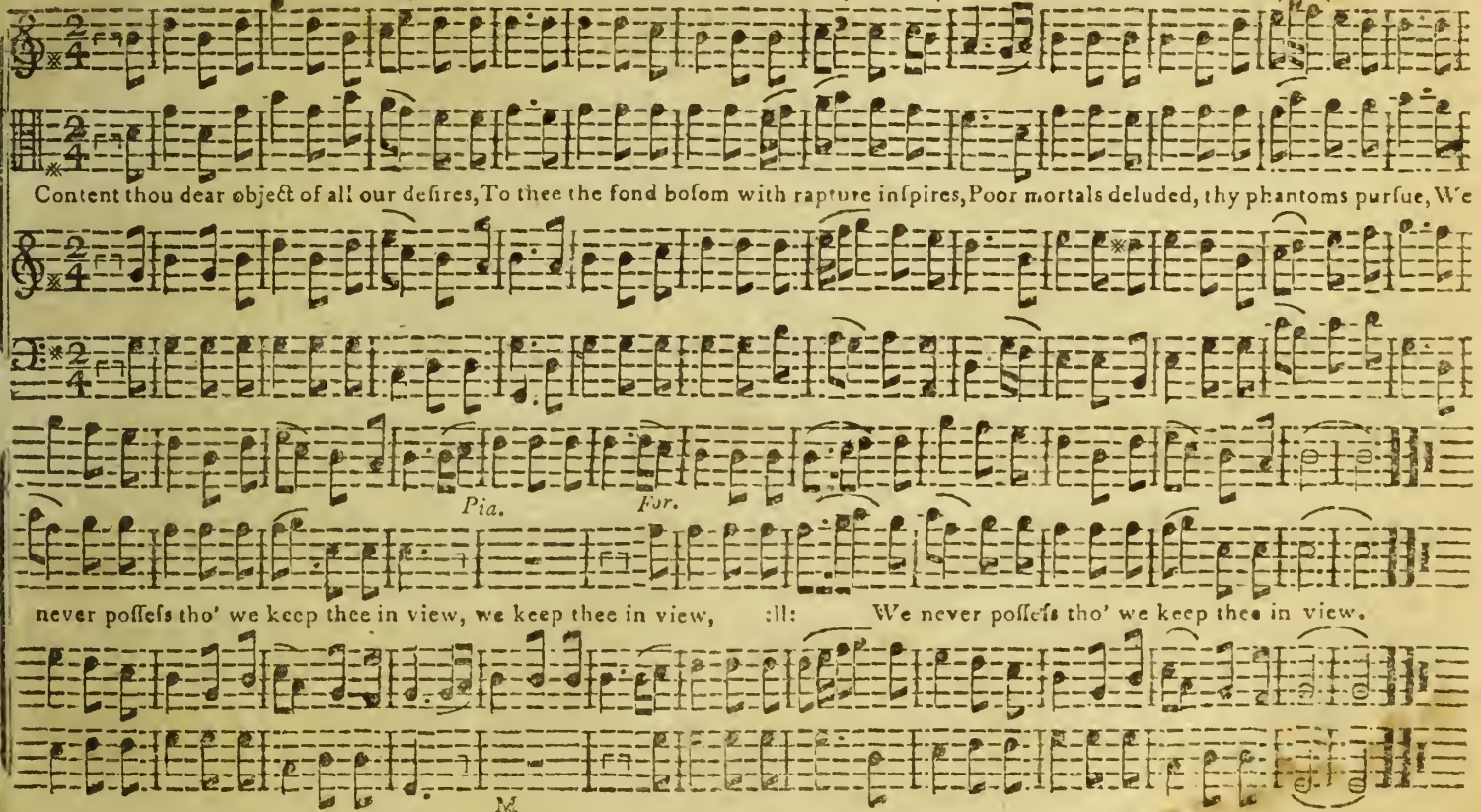

father lays his thunders by, And looks and smiles and loves. Now may our joyful tongues, Our Maker's praises sing. Jesus the
priest receives Our songs, & bears them to the King. We bow before his face, And raise his honors high, Hosannah to the prince of grace, Who

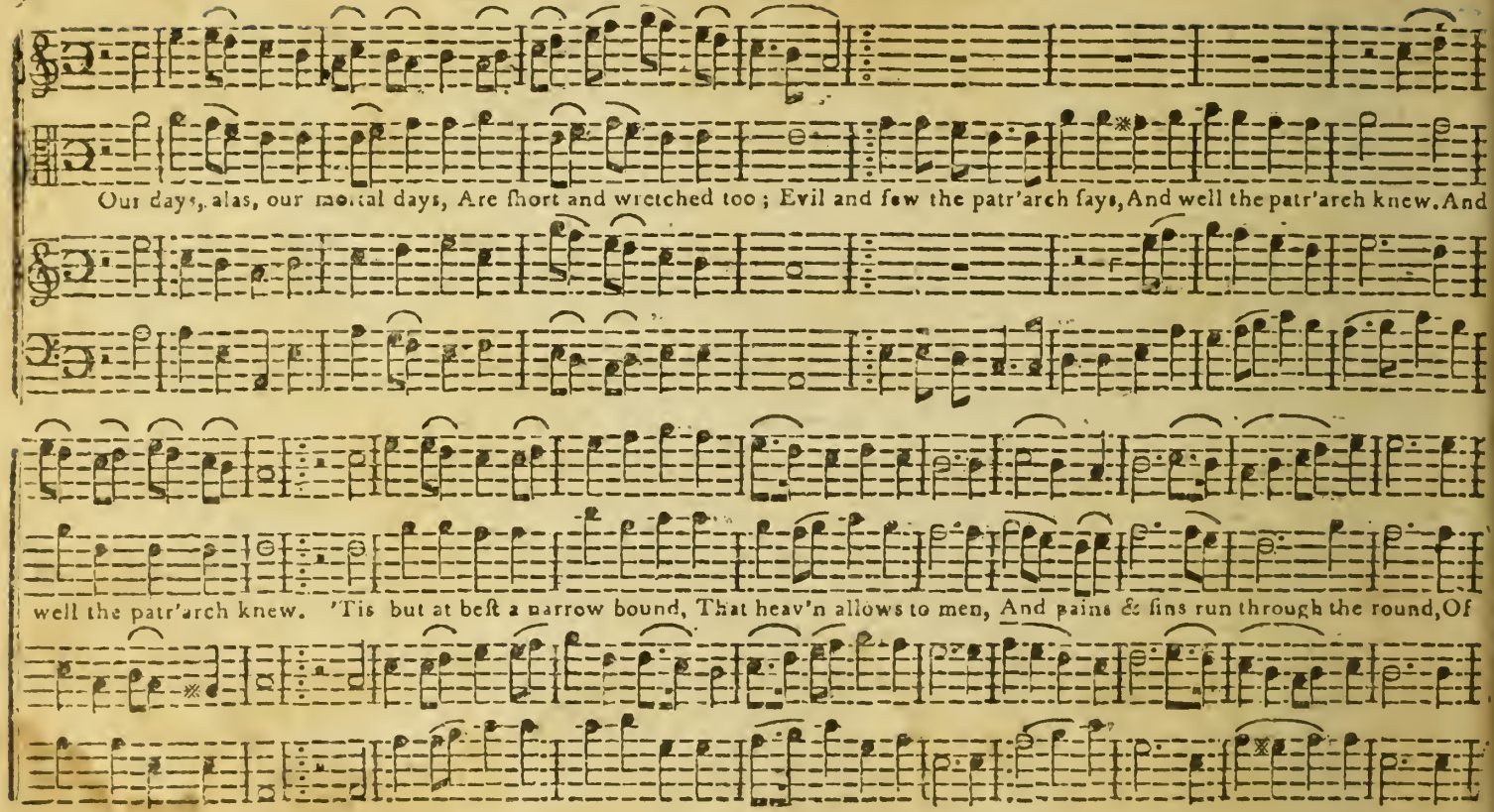

lave, his thunders by,
And triumphs all above. Yet Lord how weak our mortal strains, To speak immortal love.
On earth thy mercy reigns.
Soft.
Loud.
How jar - - ring and how low, Are all the notes we sing,
And this shall please the king, And this &c.
How ja ring and how low, Are all the notes we sing, Sweet Saviour tune our songs new, And this shall please the king, And this &c. And this shall please the king.
And this shall ple - - - - - se the king. And this &c.
And this shall please the king and this &c.

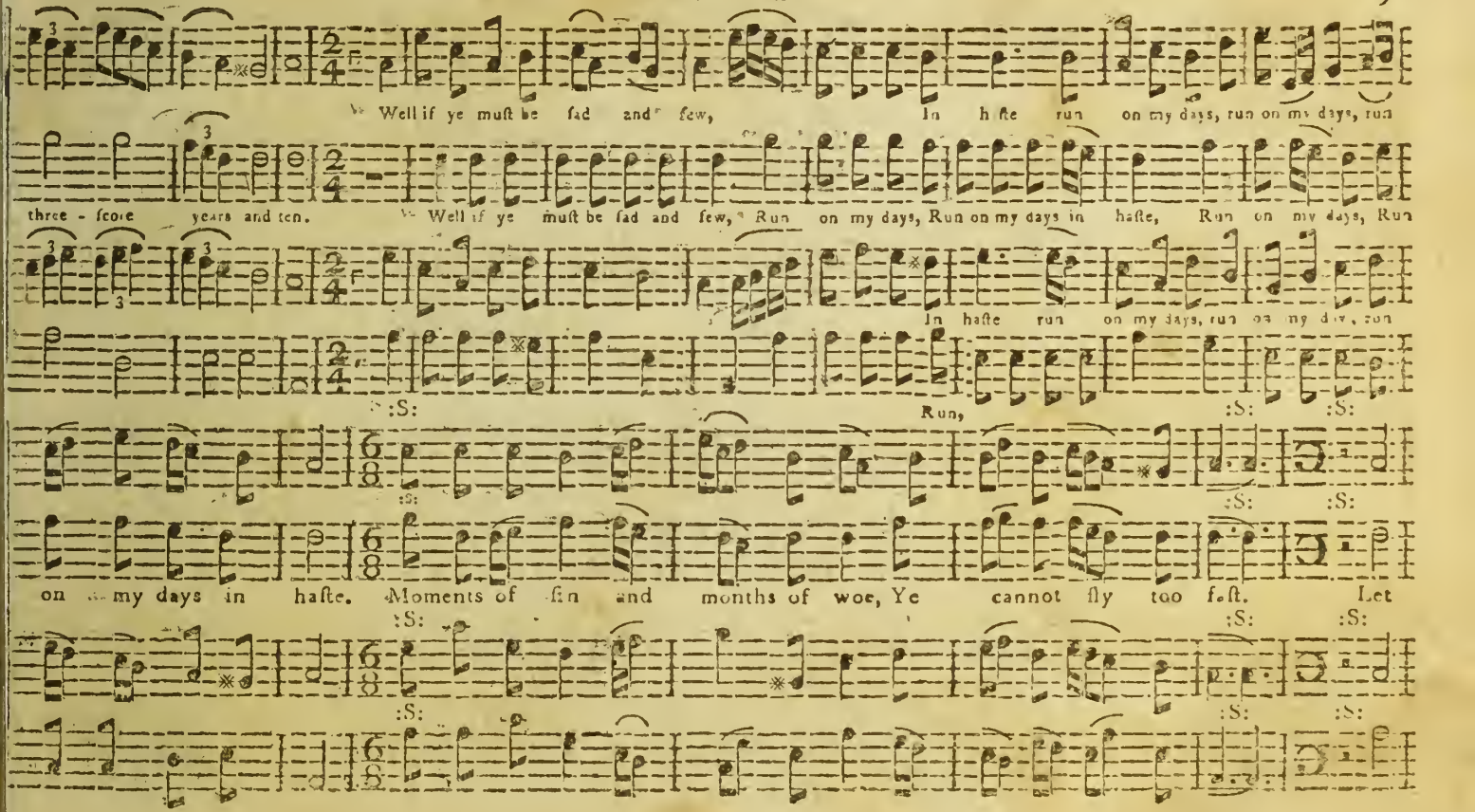

Let us all fly to muſic this morning, And ſing our laſt night's protection, By our cav'nly King, While the morning
ſun-beams make nature rejoice, In - tel - li-gent beings ſhould praiſe with their voice. We wonder with pleaſure to

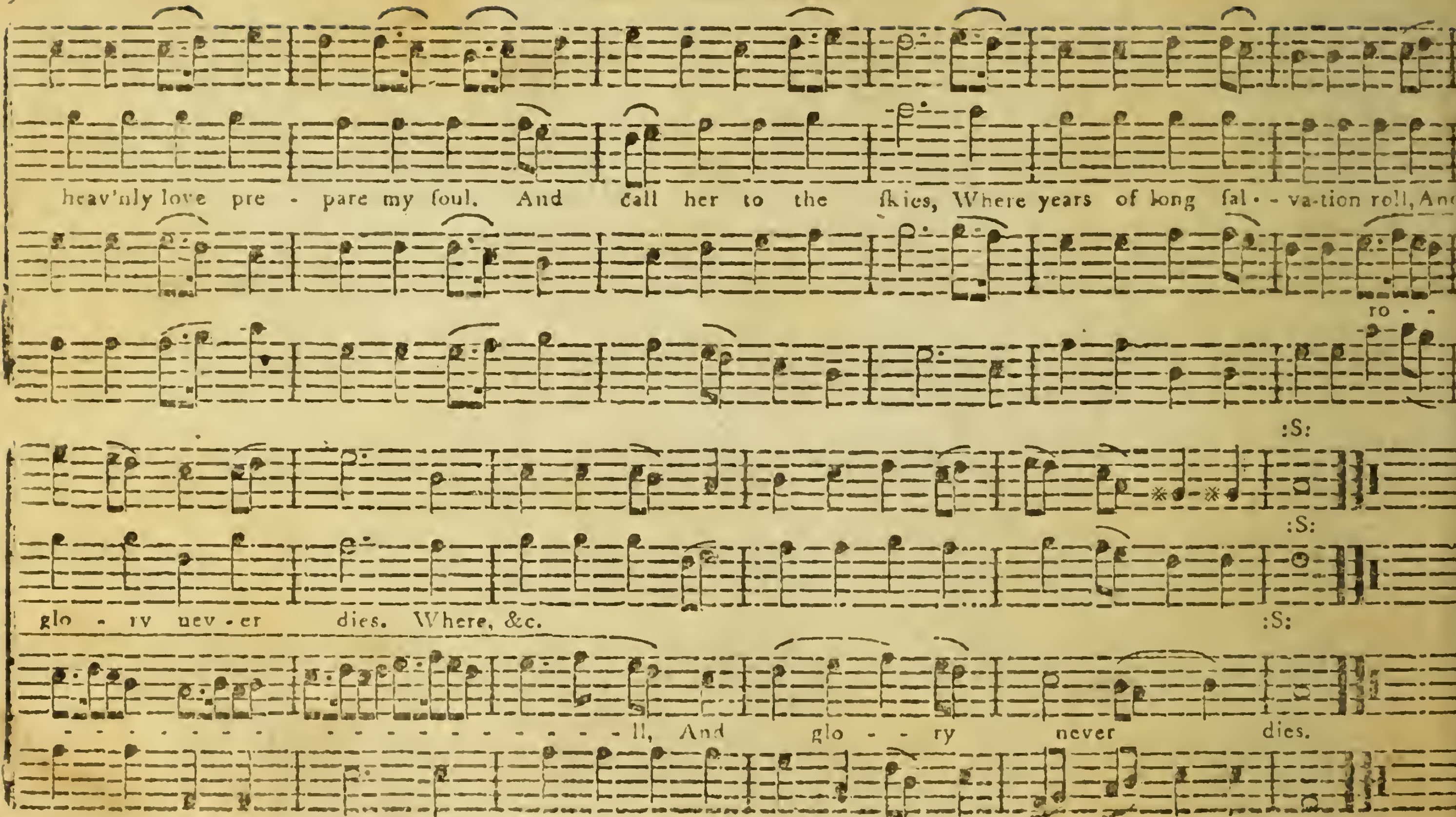

ſee the orbs roll, With ſuch complete har - mo - ny, wake O my ſoul, To ſing of creation becomes us as one, The
work is e - ter - nal and completely done. The work, &c.


When God reveal'd his gracious name, And chang'd my mournful ſtate, My rapture ſeem'd a pleaſing dream, Thy grace appear'd ſo great, The world beheld the
Lively,
:S:
My tongue broke out in unknown ſtrains,
:S:
glor'ous change, And d d thy hand confeſs, My tongue broke out in unknown ſtrains, And ſung ſurpr ſing grace. My tongue, &c.
:S:
My tongue broke out


Content thou dear object of all our desires, To thee the fond bosom with rapture inspires, Poor mortals deluded, thy phantoms pursue, We
Pia.
For.
never possess tho' we keep thee in view, we keep thee in view, :||: We never possess tho' we keep thee in view.
M.

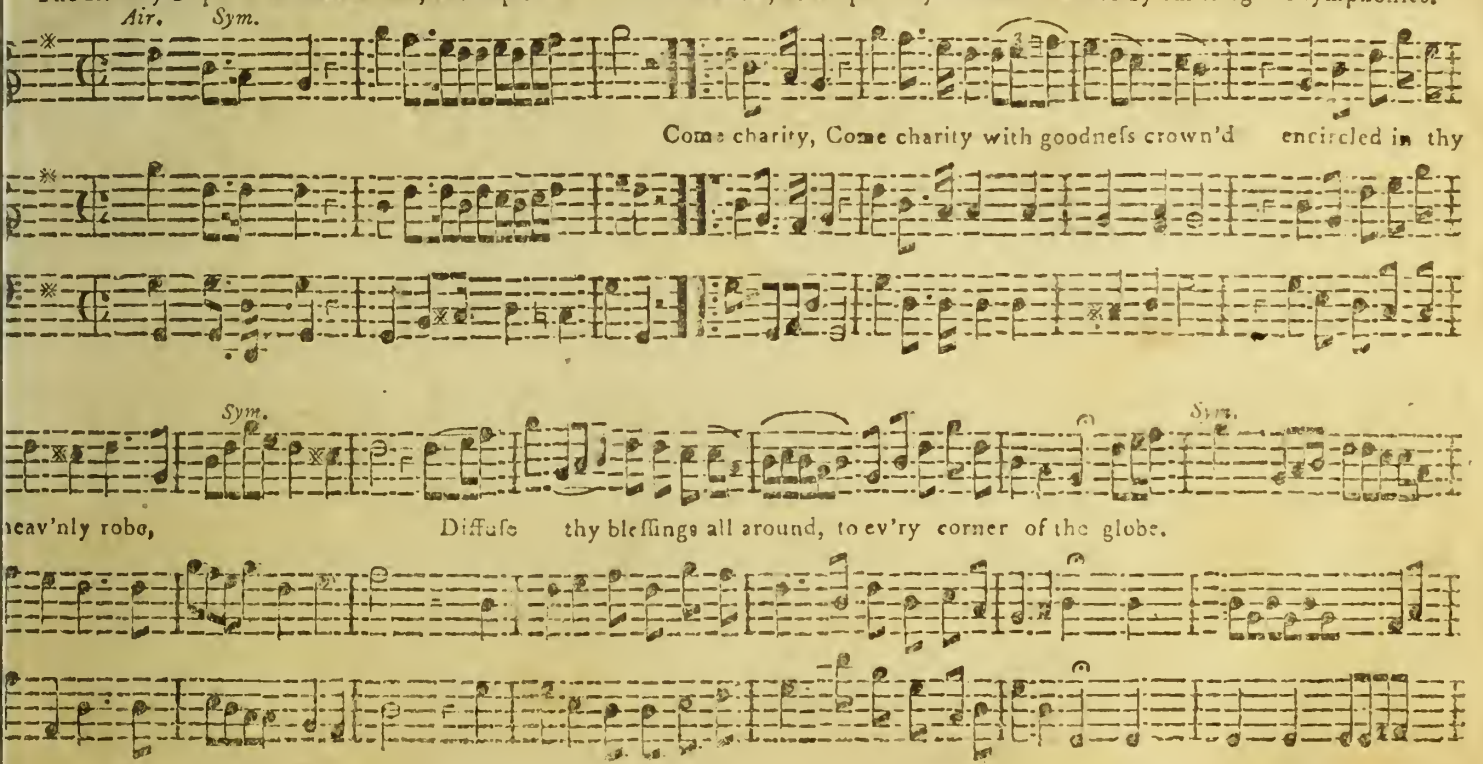

Our days, alas, our mortal days, Are short and wretched too; Evil and few the patr'arch fays, And well the patr'arch knew. And
well the patr'arch knew. 'Tis but at beſt a narrow bound, That heav'n allows to men, And pains & ſins run through the round, Of

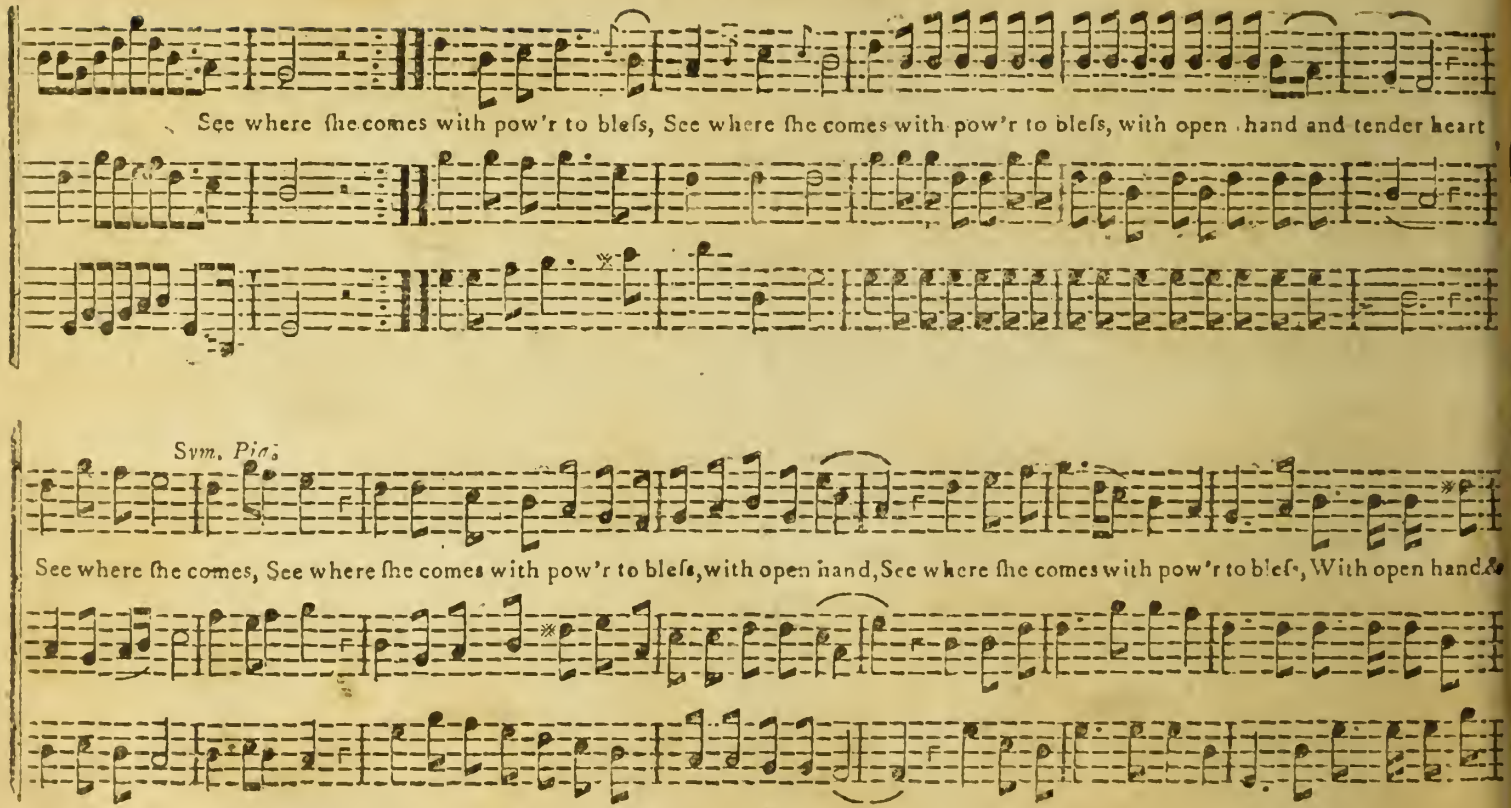

Well if ye muſt be ſad and few, In haſte run on my days, run on my days, run
three - ſcore years and ten. Well if ye muſt be ſad and few, Run on my days, Run on my days in haſte, Run on my days, Run
In haſte run on my days, run on my days, run
:S: Run, :S: :S:
:S: :S: :S:
on my days in haſte. Moments of ſin and months of woe, Ye cannot fly too faſt. Let
:S: :S: :S:
:S: :S: :S:


heav'nly love pre - pare my ſoul. And call her to the ſkies, Where years of long ſal• - va-tion roll, And
ro - -
:S:
:S:
glo - ry nev - er dies. Where, &c.
:S:
- - - - - - - - - - - - - - - ll, And glo - - ry never dies.

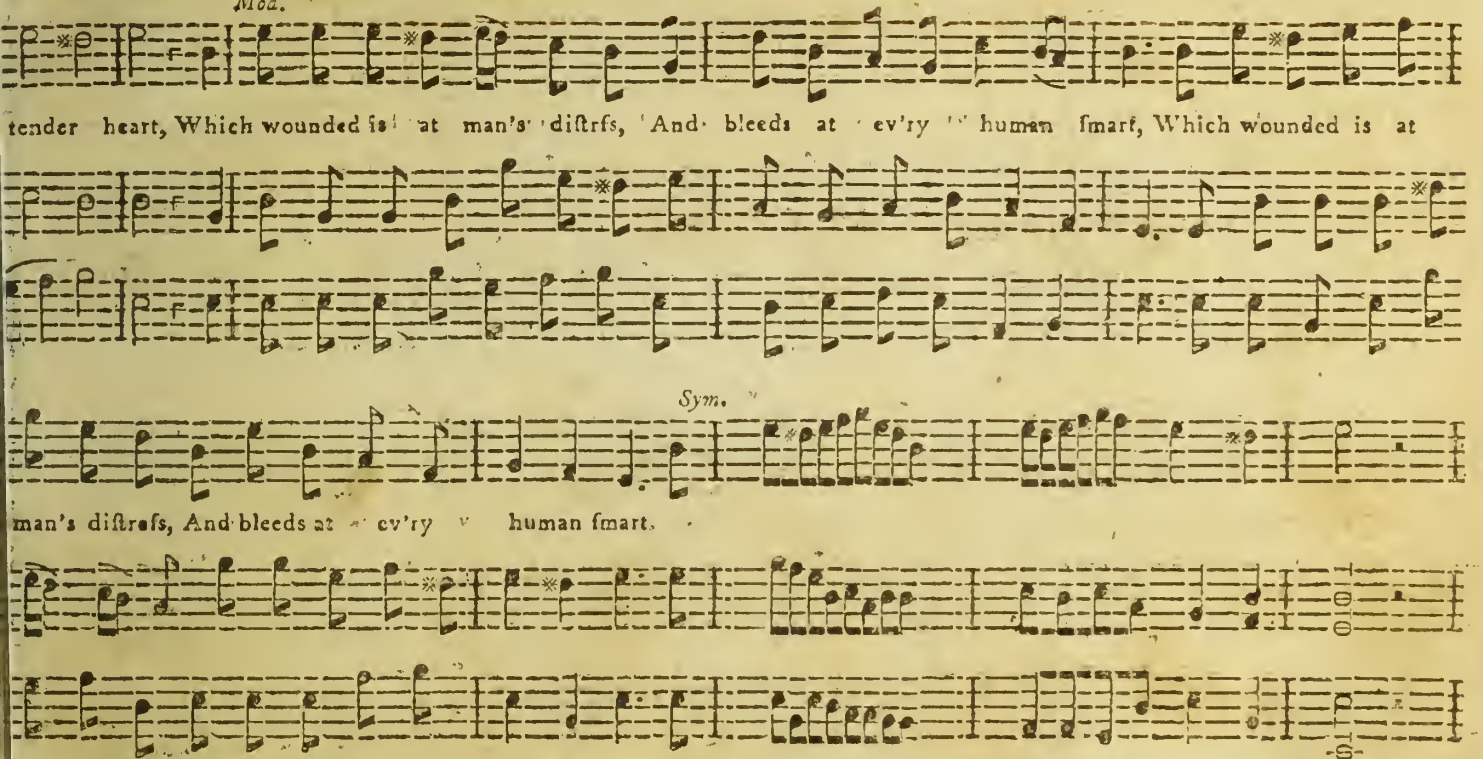
Composed for, and performed at the celebration of St. John's Day, in Charlestown, and suitable for other charitable occasions.

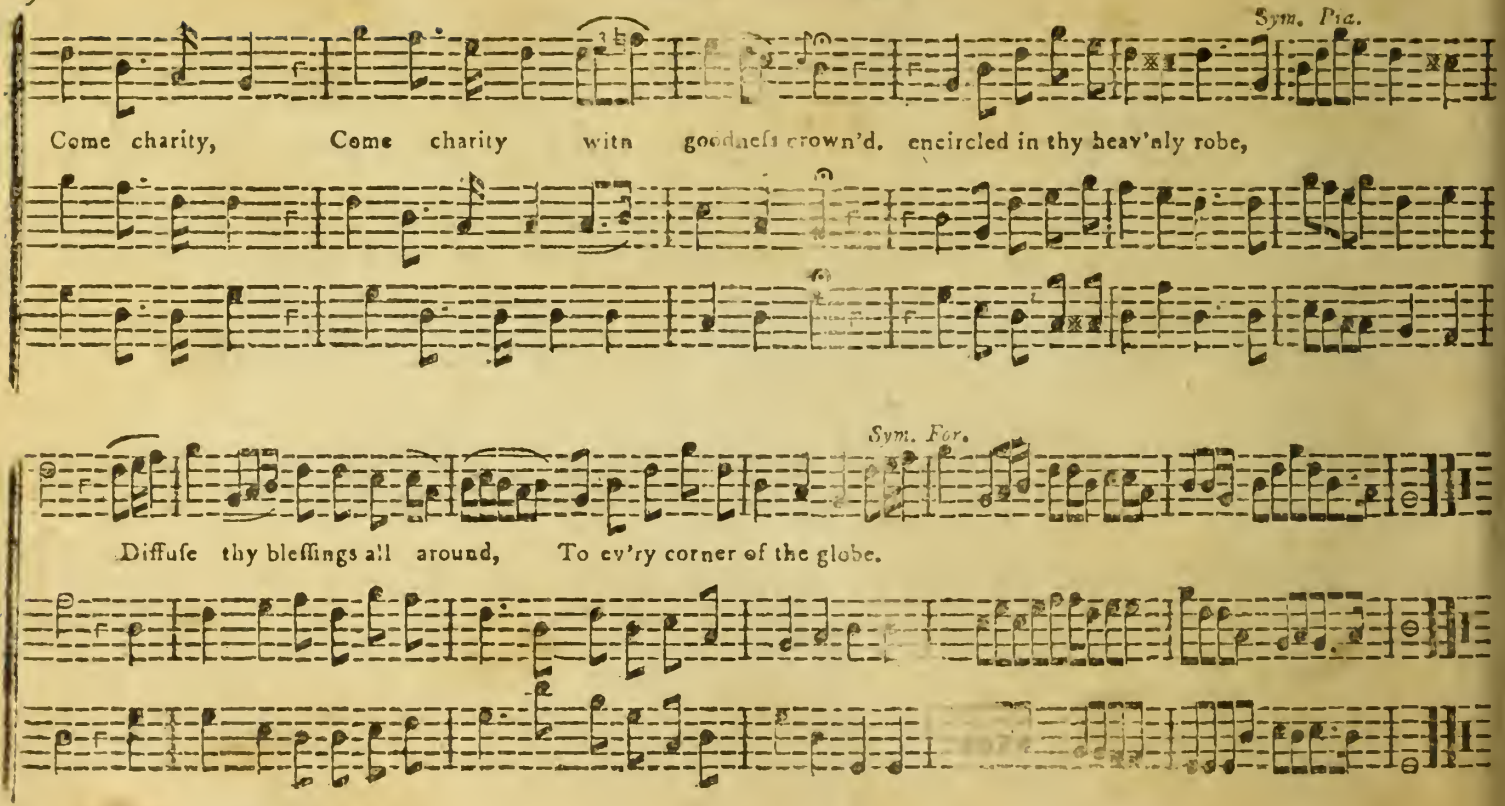
The air may be performed as a Solo, accompanied with instruments, or all parts by the voices alone by omitting the symphonies.

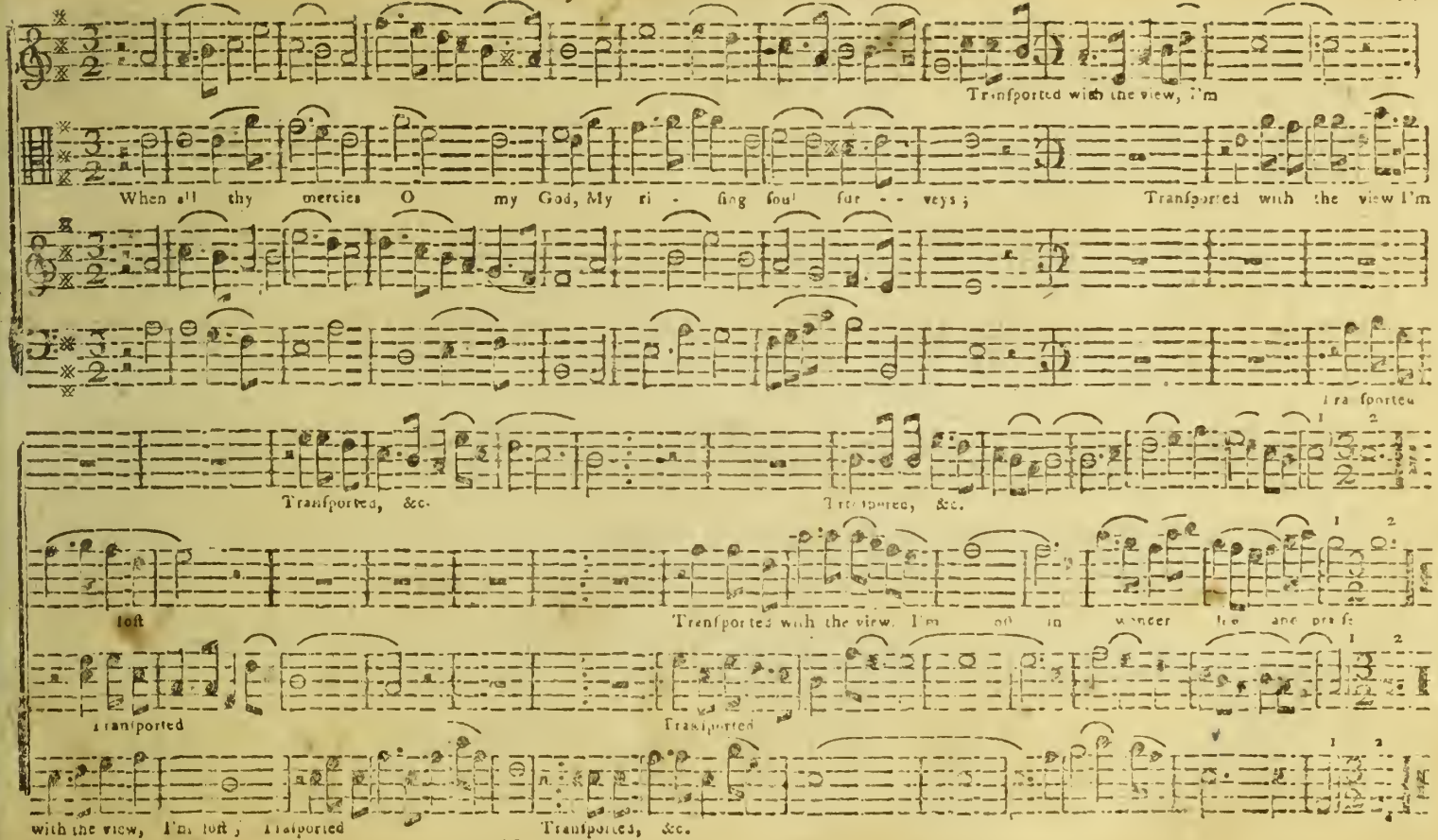


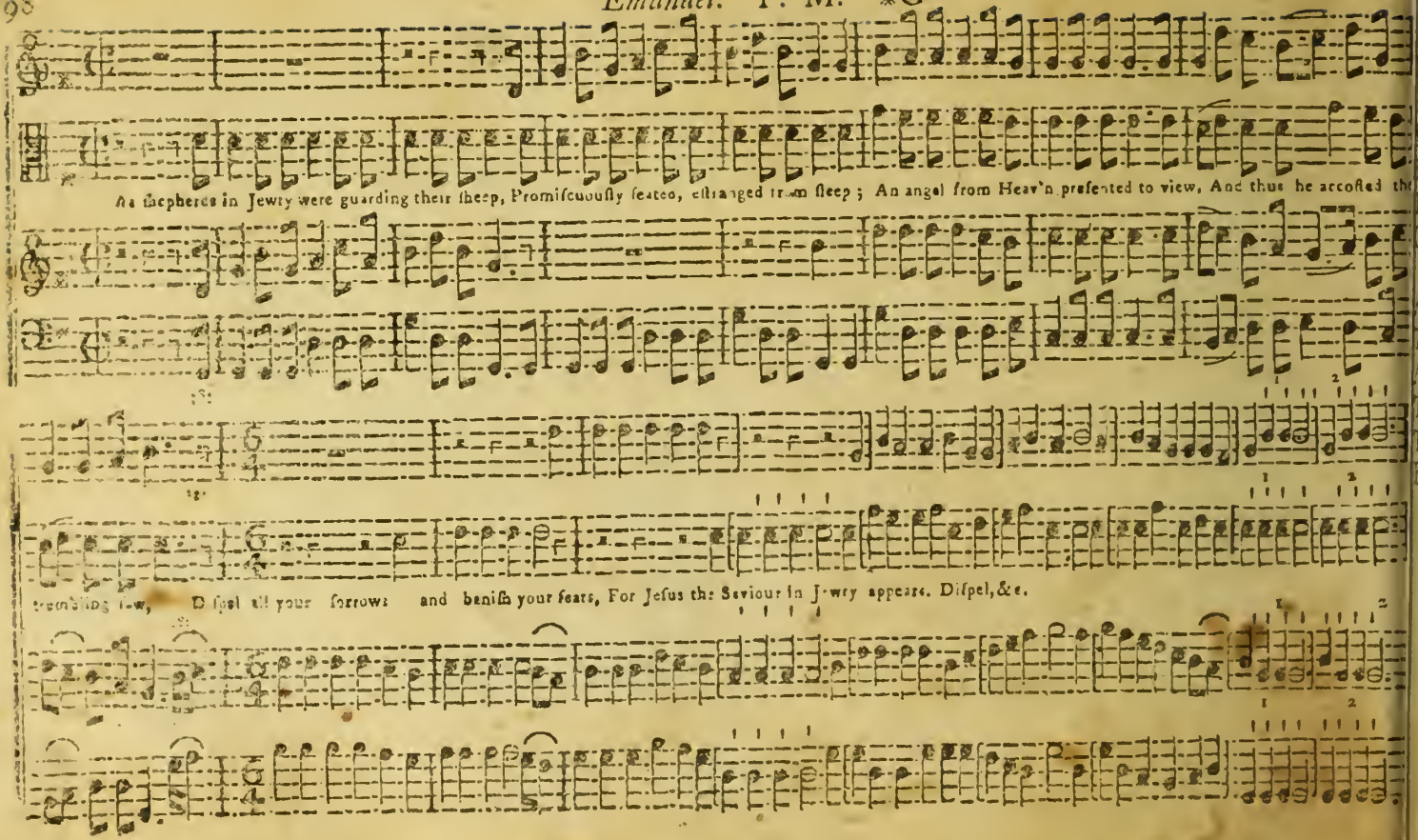

See where she comes with pow'r to bless, See where she comes with pow'r to bless, with open hand and tender heart
Sym. Pia.
See where she comes, See where she comes with pow'r to bless, with open hand, See where she comes with pow'r to bless, With open hand

Mod.


tender heart, Which wounded is at man's diſtreſs, And bleeds at ev'ry human ſmart, Which wounded is at
Sym.
man's diſtreſs, And bleeds at ev'ry human ſmart.


Sym. Pia.
Come charity, Come charity with goodneſs crown'd, encircled in thy heav'nly robe,
Sym. For.
Diffuſe thy bleſſings all around, To ev'ry corner of the globe.


Transported with the view, I'm
When all thy mercies O my God, My ri - sing soul sur - - veys;
Transported with the view I'm
Tra sported
Transported, &c.
Transported, &c.
lost
Transported with the view, I'm oft in wonder
Transported
Transported
with the view, I'm lost; Transported
Transported, &c.


As shepherds in Jewry were guarding their sheep, Promiscuously seated, estranged from sleep; An angel from Heav'n presented to view, And thus he accosted the
trembling few, Dispel all your sorrows and banish your fears, For Jesus the Saviour in Jewry appears. Dispel, &c.

II.

'ho' Adam the firſt in Rebllion was found,
'orbidden to tarry on hallowed ground ;
'et Adam the ſecond appears to retrieve,
'he loſs you ſuſtain'd by the Devil and Eve.
'hen Shepherds be tranquil this inſtant ariſe.
;o viſit your Saviour and ſee where he lies.

III.

\ token I leave you wherby you may find,
'his heavenly ſtranger this friend to mankind ;
\ manger's his cradle a ſtall his abode,
'he oxen are near him and blow on your God.
'hen Shepherds be humble be meek and lie lwo,
'or JESUS your Saviour's abundantly ſo.

IV.

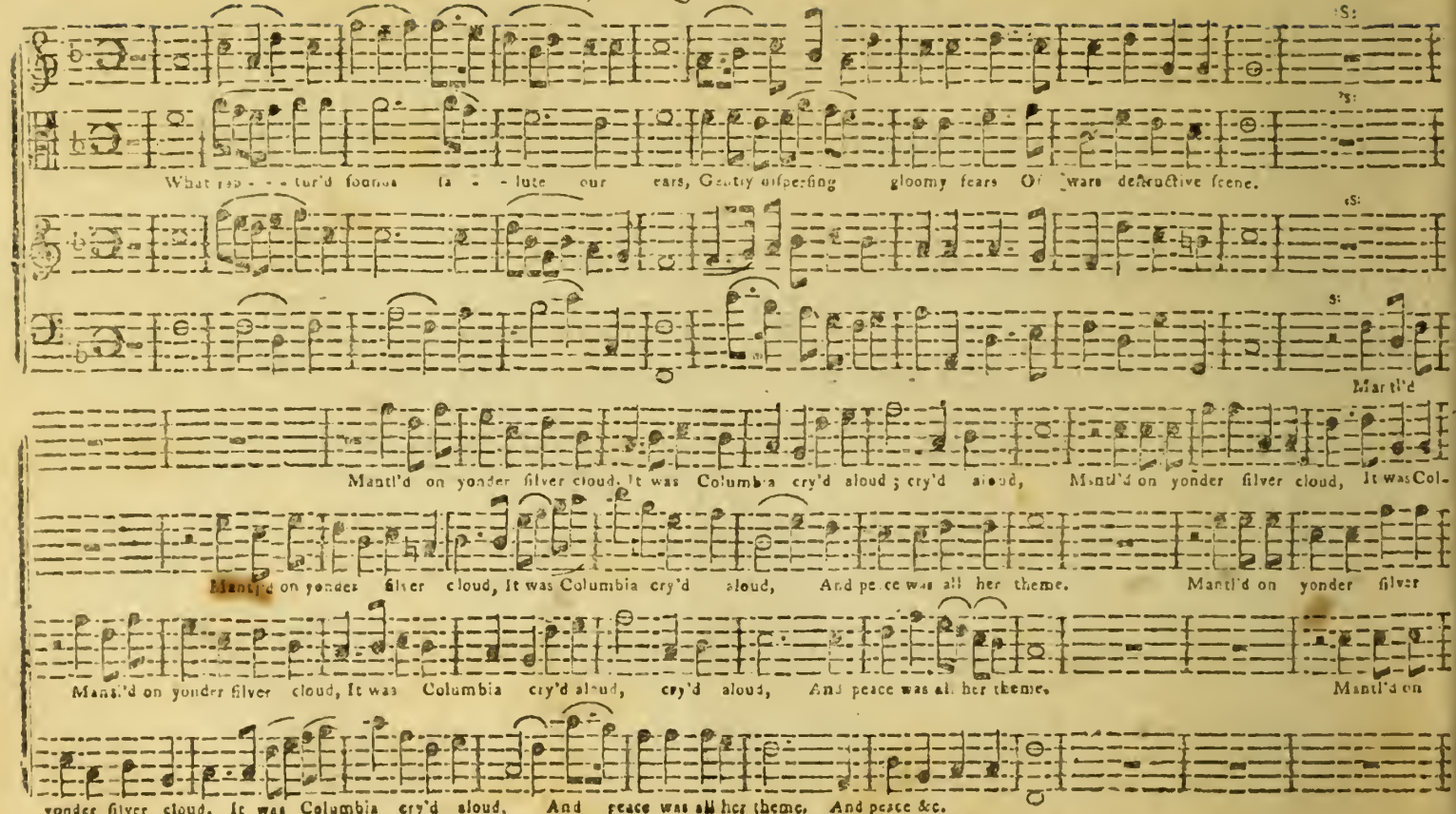
This wonderous ſtory ſcarce cool'd on the ear,
When thouſands of Angels in glory appear ;
They join in the concert and this was the theme,
" All glory to God and good will towards men.
Then Shepherds ſtrike in, join your voice to the choir,
And catch a few ſparks of Celeſtial fire.

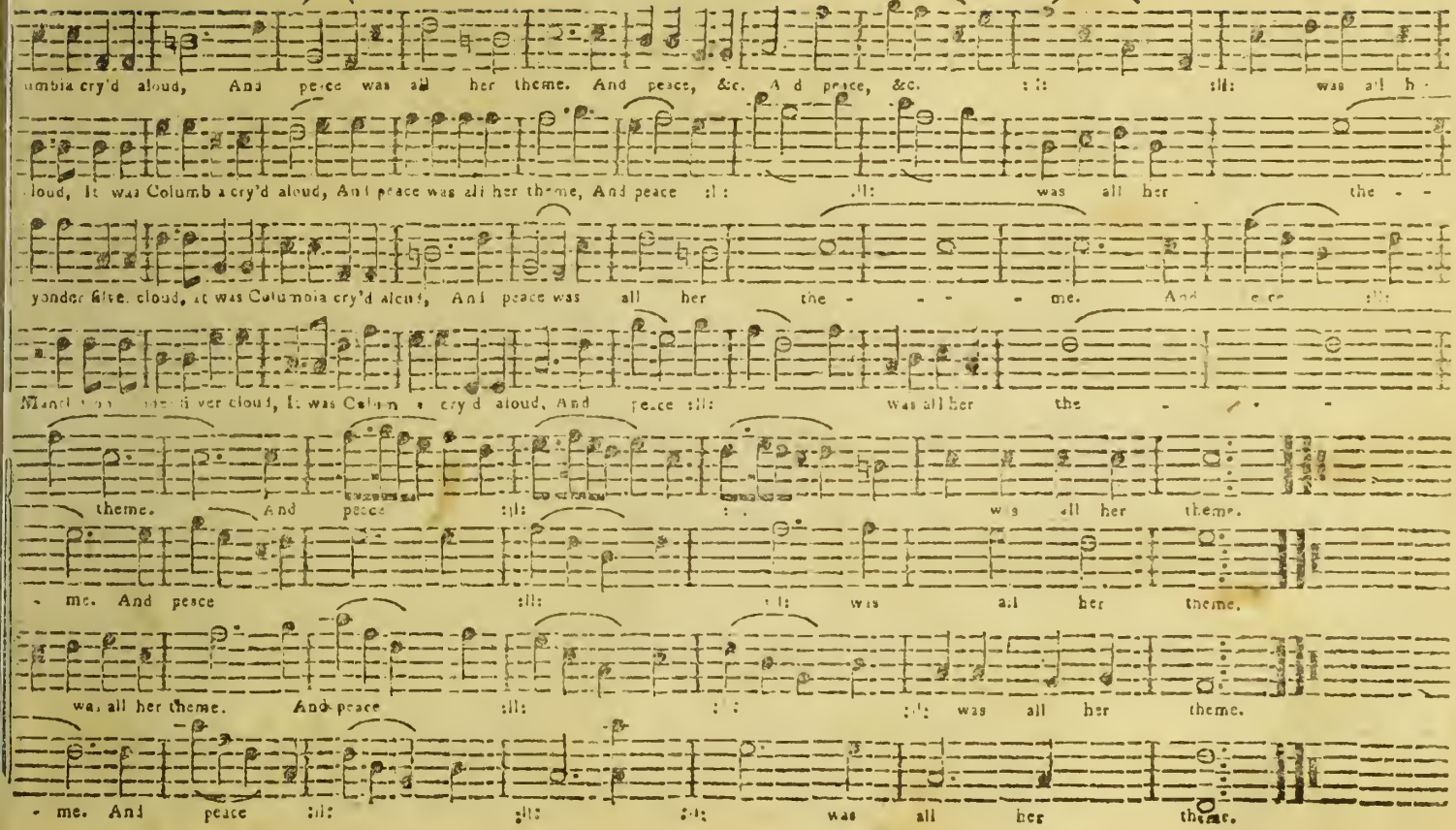
V.

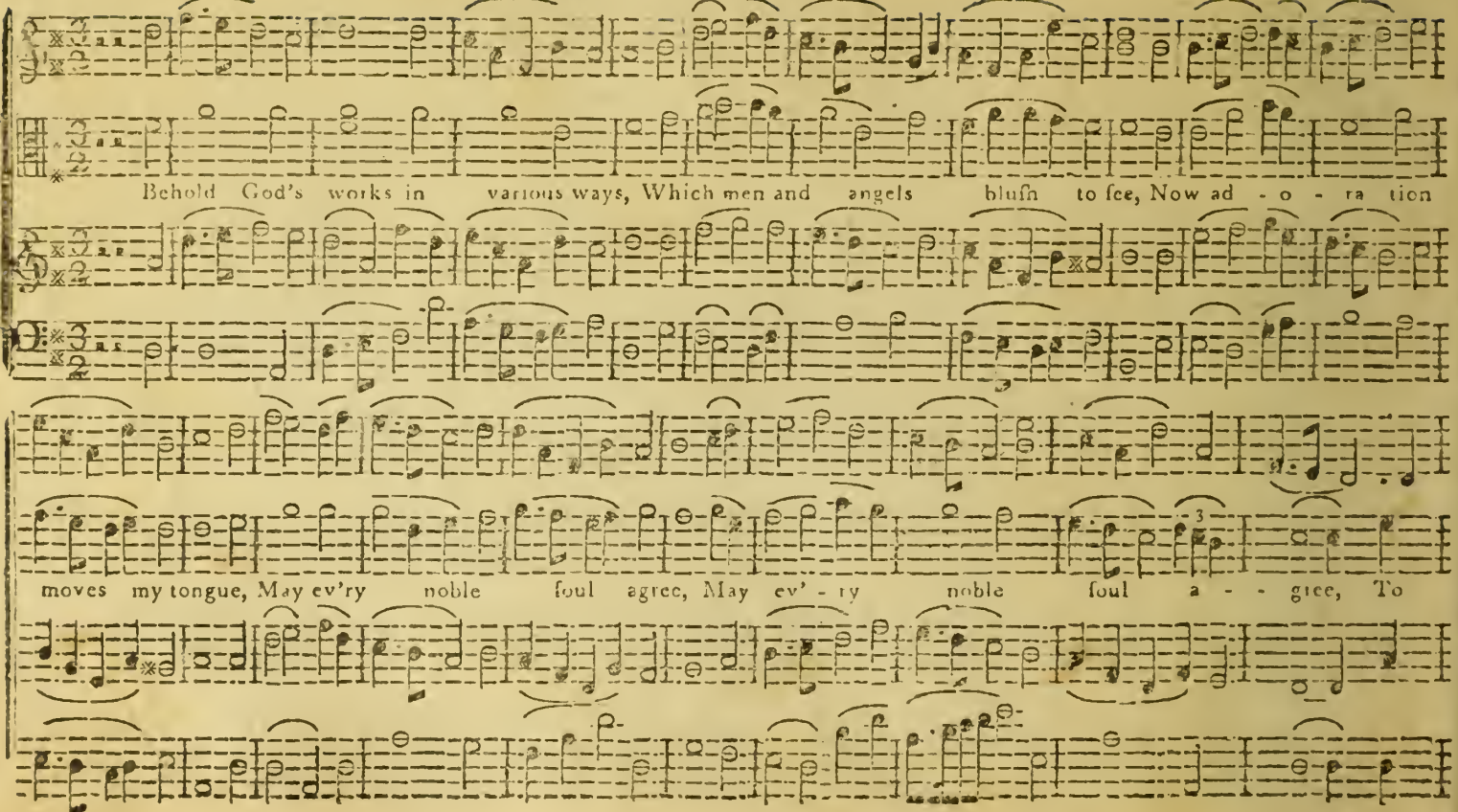
Hoſanna ! the Angels in Extacy cry,
Hoſanna" the wondering Shepherds reply ;
Salvation Redemtion are centured in one,
All glory to God for the Birth of his Son.
Then Shepherds adieu we commend you to God,
Go viſit the Son in his humble abode.

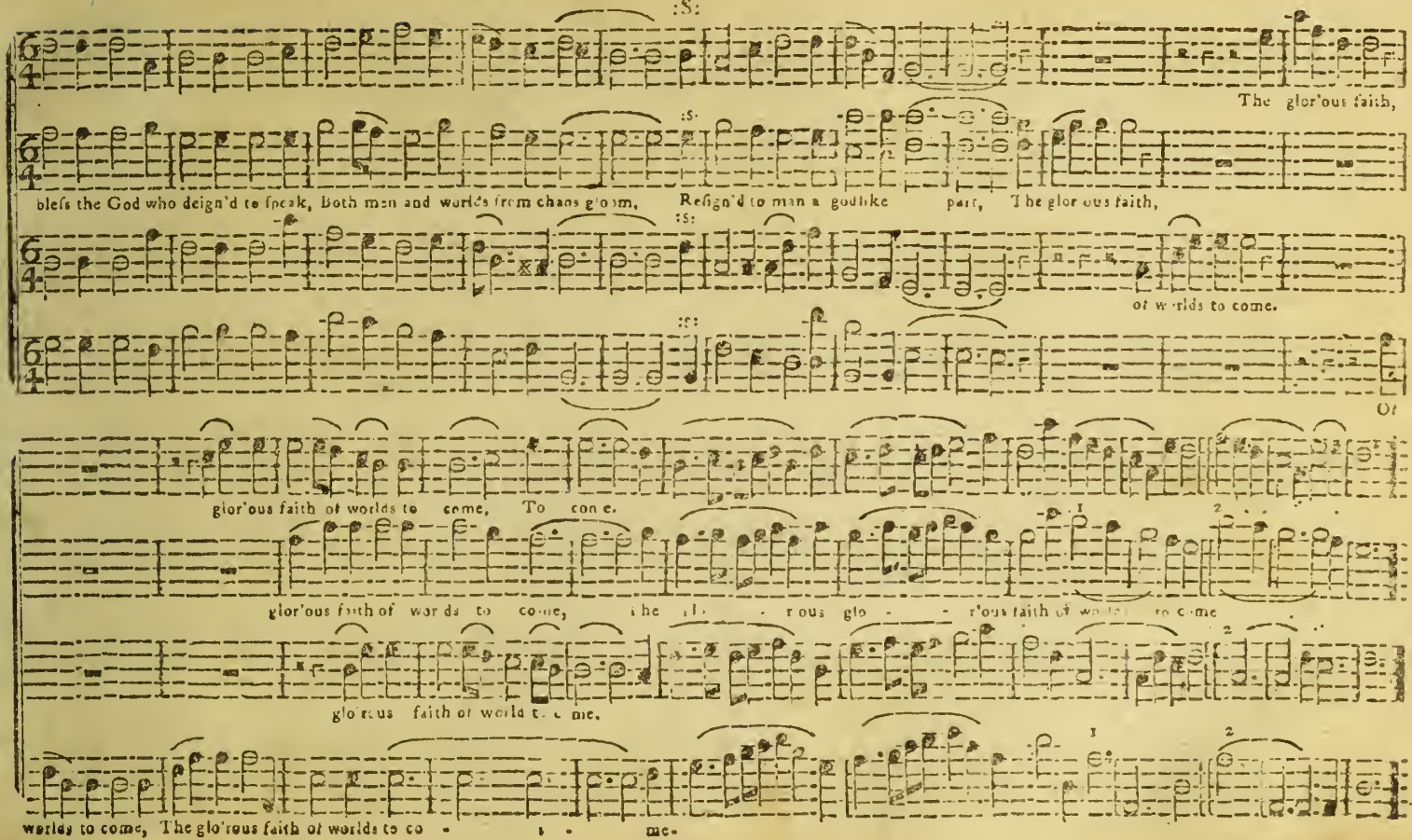
VI.

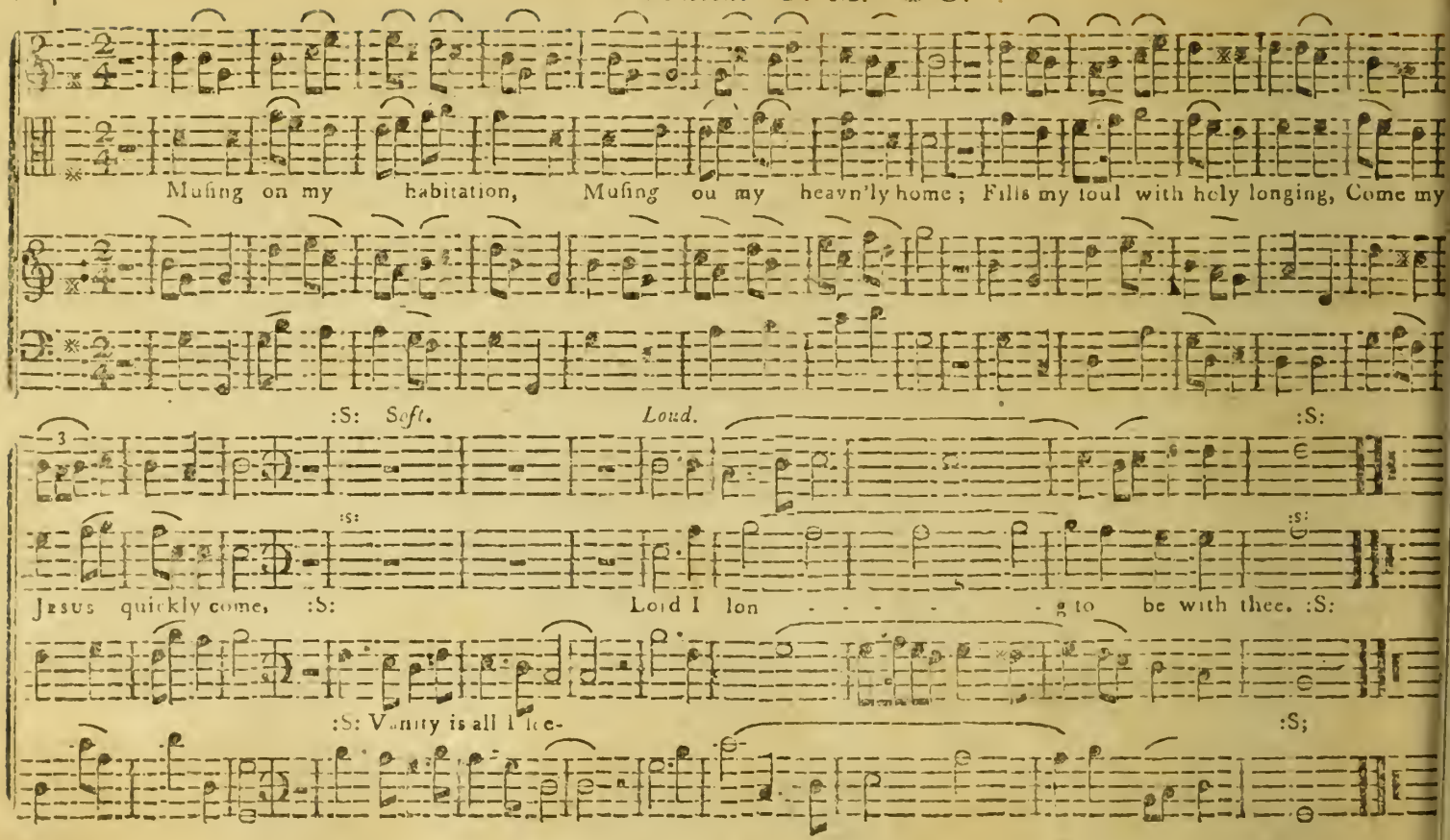
To Bethlehem City the Shepherds repair'd,
For full confirmation of what they had heard ;
They enter'd the ſtable with aſpect ſo mild,
And there they beheld both the Mother and Child.
Then make proclamation divulge it abroad,
That gentle and ſimple may hear of the Lord.

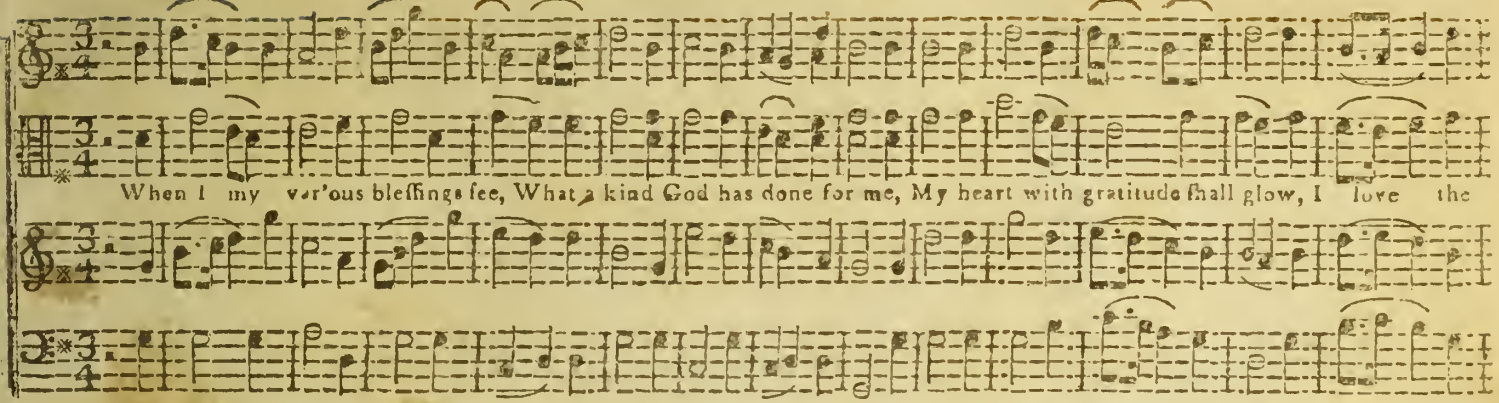

What rap - - - tur'd foamus la - - lute our ears, Gently dispersing gloomy fears Of wars destructive scene.
Mantl'd
Mantl'd on yonder silver cloud, It was Columbia cry'd aloud; cry'd aloud, Mantl'd on yonder silver cloud, It was Col-
Mantl'd on yonder silver cloud, It was Columbia cry'd aloud, And peace was all her theme. Mantl'd on yonder silver
Mantl'd on yonder silver cloud, It was Columbia cry'd aloud, cry'd aloud, And peace was all her theme. Mantl'd on
yonder silver cloud, It was Columbia cry'd aloud, And peace was all her theme. And peace &c.


umbia cry'd aloud, And peace was all her theme. And peace, &c. And peace, &c. :|: :|: was all h-
loud, It was Columbia cry'd aloud, And peace was all her theme, And peace :|: :|: was all her the - -
yonder silver cloud, It was Columbia cry'd aloud, And peace was all her the - - - - - me. And peace :|:
Mount ... silver cloud, It was Colum... cry'd aloud, And peace :|: was all her the - - -
theme. And peace :|: : : was all her theme.
- me. And peace :|: : |: was all her theme.
was all her theme. And peace :|: : : :|: was all her theme.
- me. And peace :|: :|: :|: was all her theme.

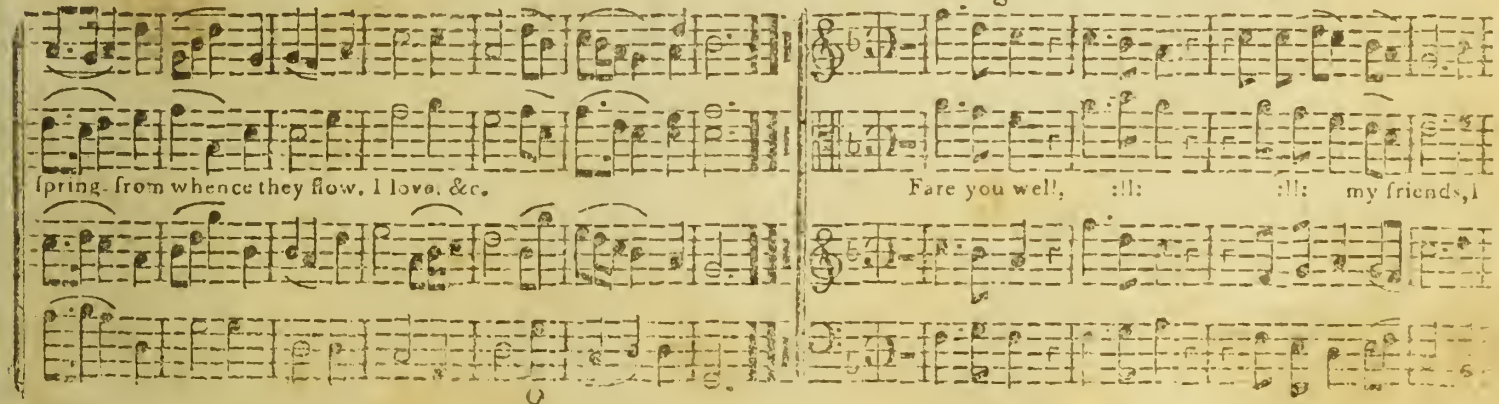

Behold God's works in various ways, Which men and angels blush to see, Now ad - o - ra tion
moves my tongue, May ev'ry noble soul agree, May ev' - ry noble soul a - - gree, To

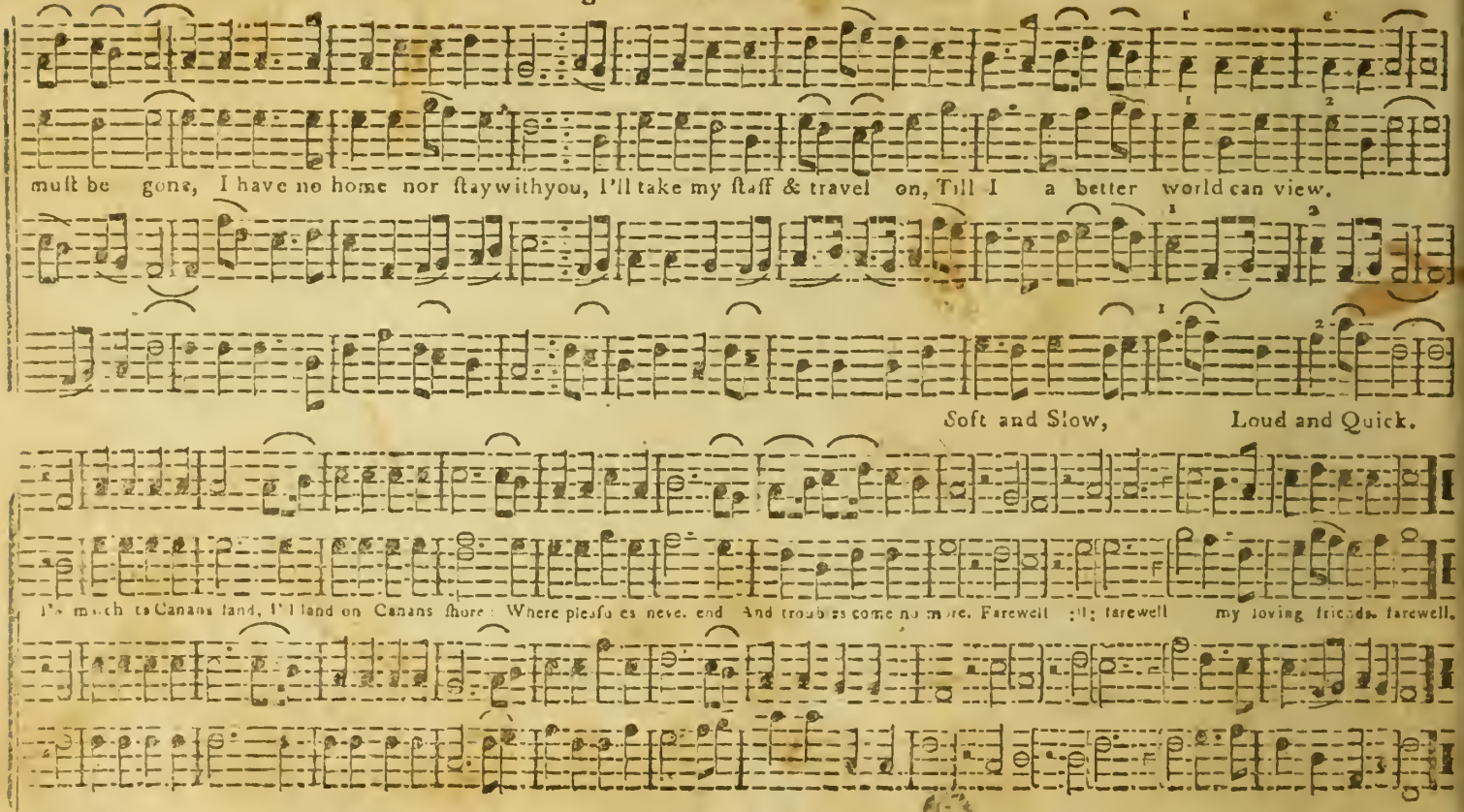

:S:
The glor'ous faith,
:S:
bleſs the God who deign'd to ſpeak, Both man and worlds from chaos gloom, Reſign'd to man a godlike part, The glor ous faith,
:S:
of w rlds to come.
:S:
Or
glor'ous faith of worlds to come, To come.
glor'ous faith of wor ds to co:ne, the ri - rous glo - r'ous faith of wo ld - to come
glo'rous faith of world t. e me.
worlds to come, The glo'rous faith of worlds to co - - me.


Muſing on my habitation, Muſing ou my heavn'ly home; Fills my ſoul with holy longing, Come my
:S: Soft. Loud. :S:
Jesus quickly come, :S: Lord I lon - - - - - g to be with thee. :S:
:S: Vanity is all I ſee- :S;



The Pilgrim's Farewell. & F.




must be gone, I have no home nor ſtay with you, I'll take my ſtaff & travel on, Till I a better world can view.
Soft and Slow,
Loud and Quick.
I'm much to Canans land, I'll land on Canans ſhore: Where pleaſures never end And troubles come no more. Farewell ;ll; farewell my loving friends, farewell.

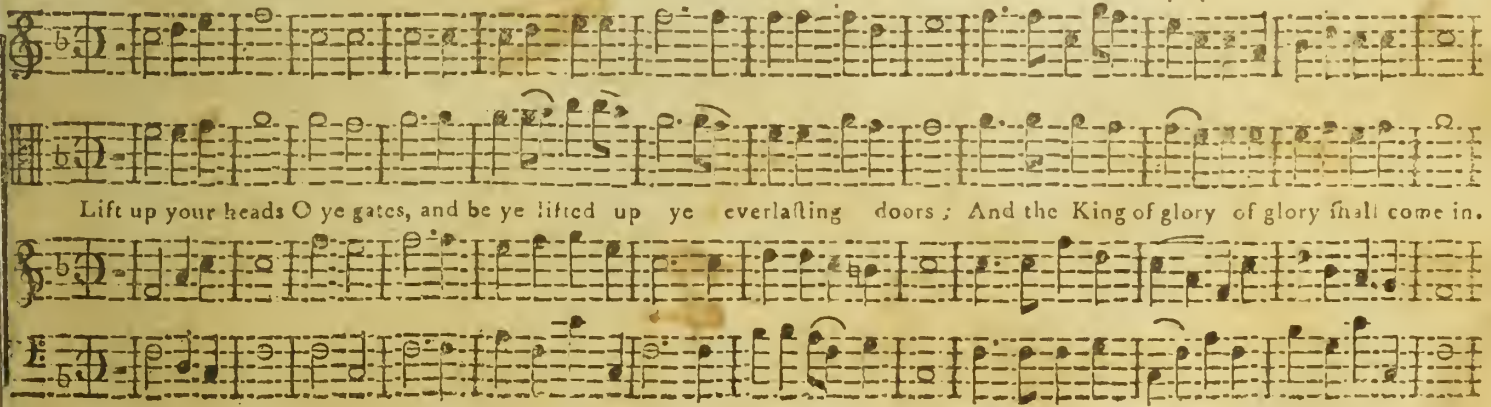
HARMONY OF HARMONY.

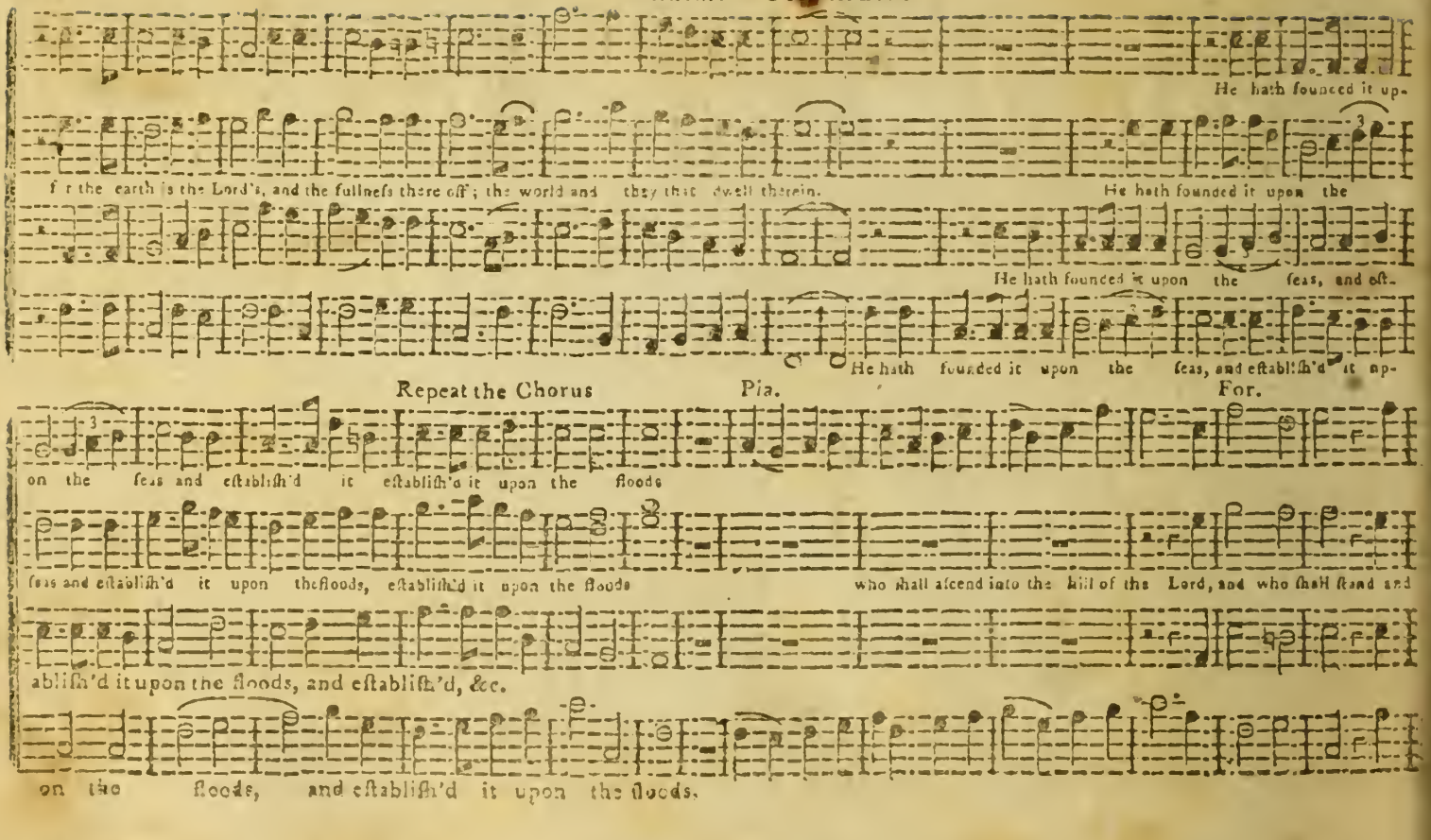
PART V.

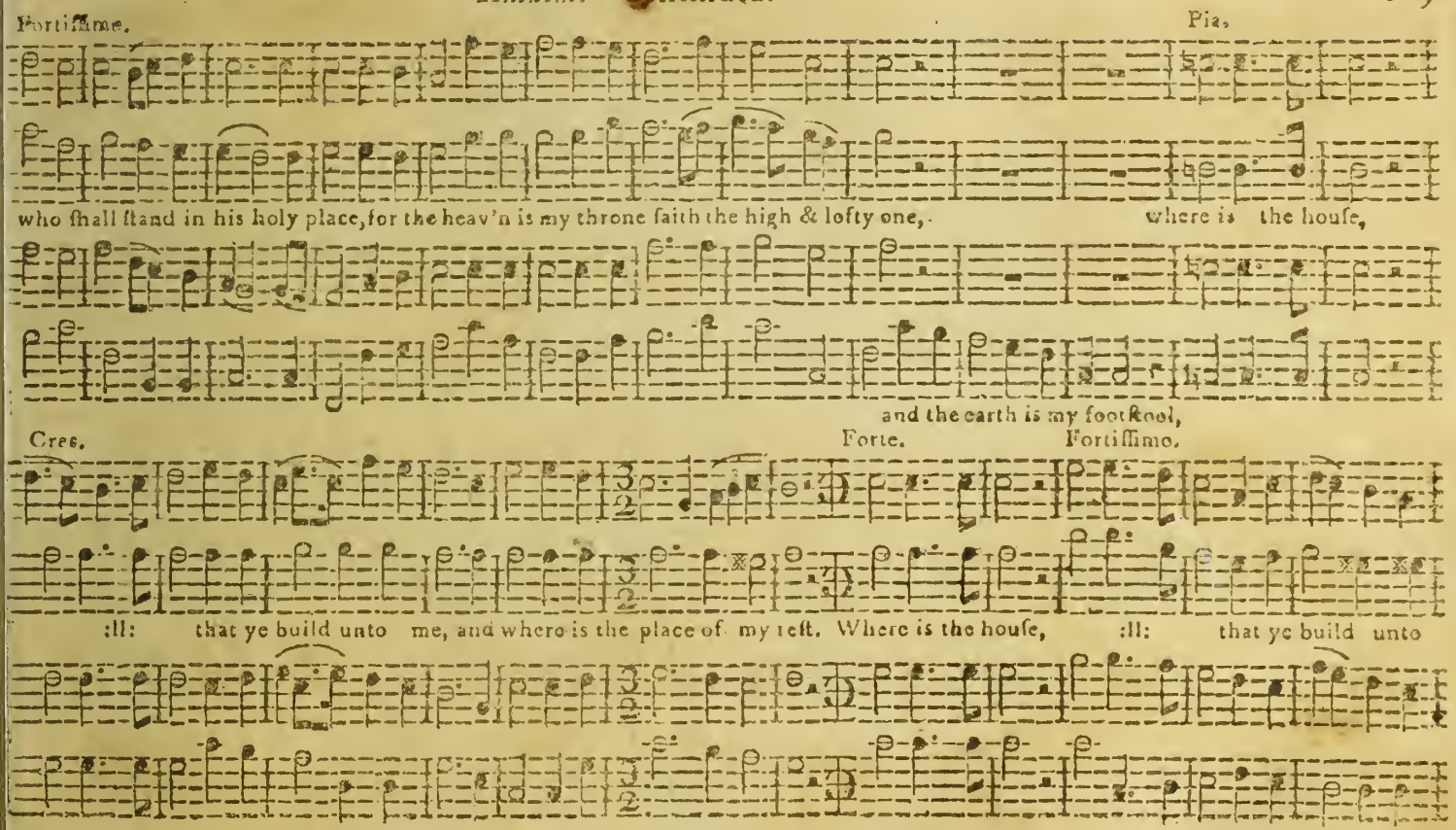
CONTAINING,

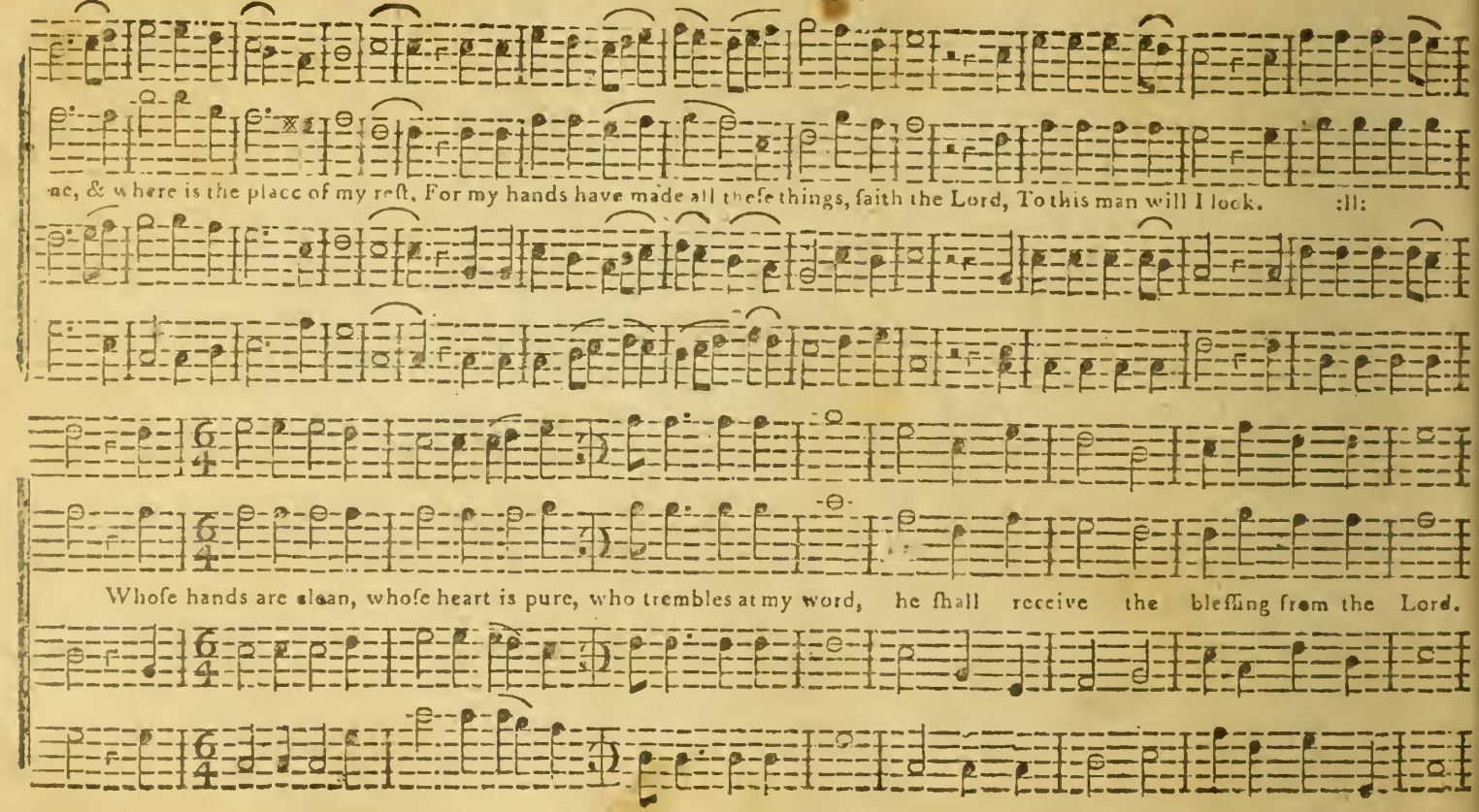
A number of Anthems, suitable for different occasions.

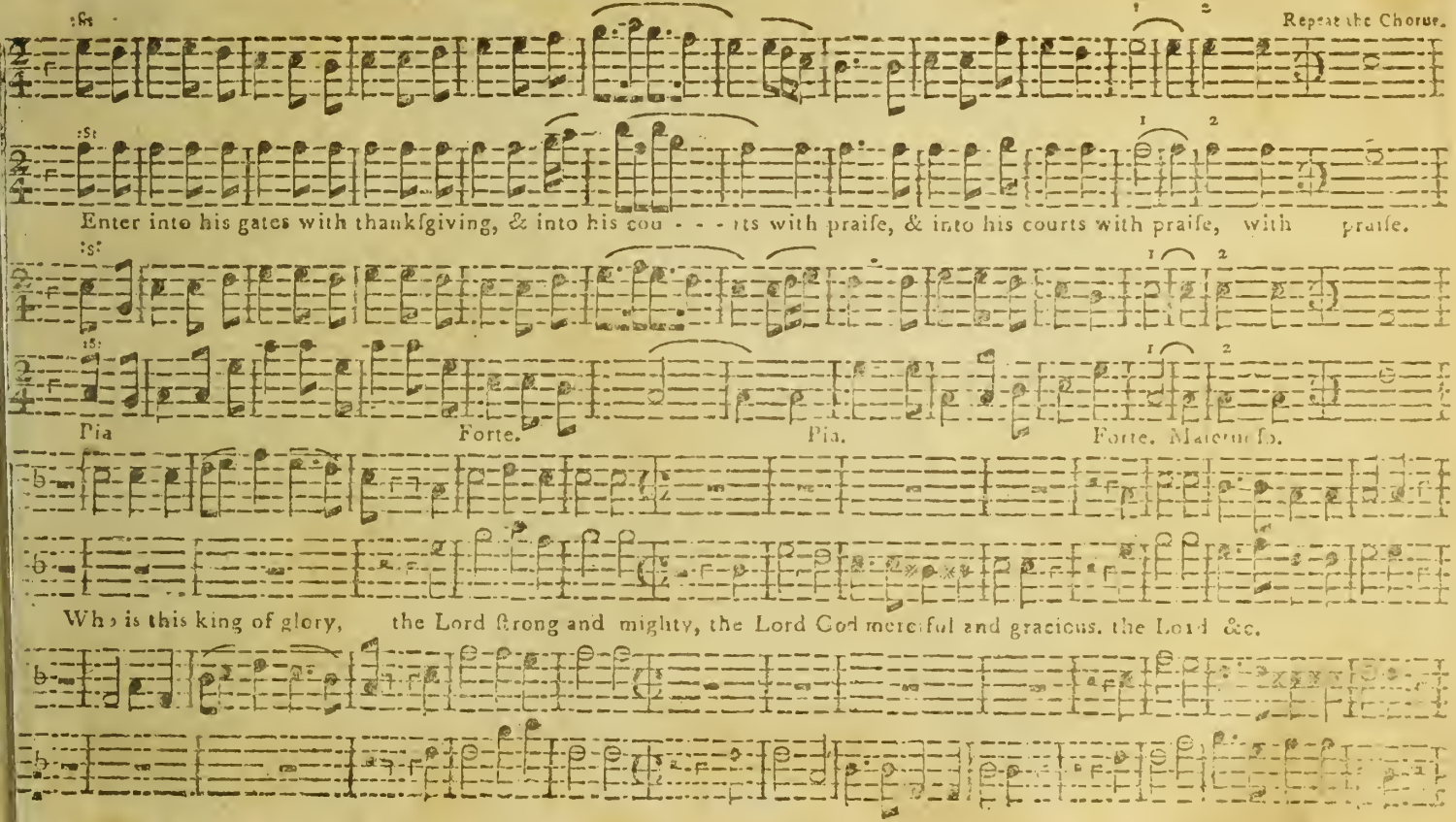
Chorus. *Dedication Anthem.* ✻ F.

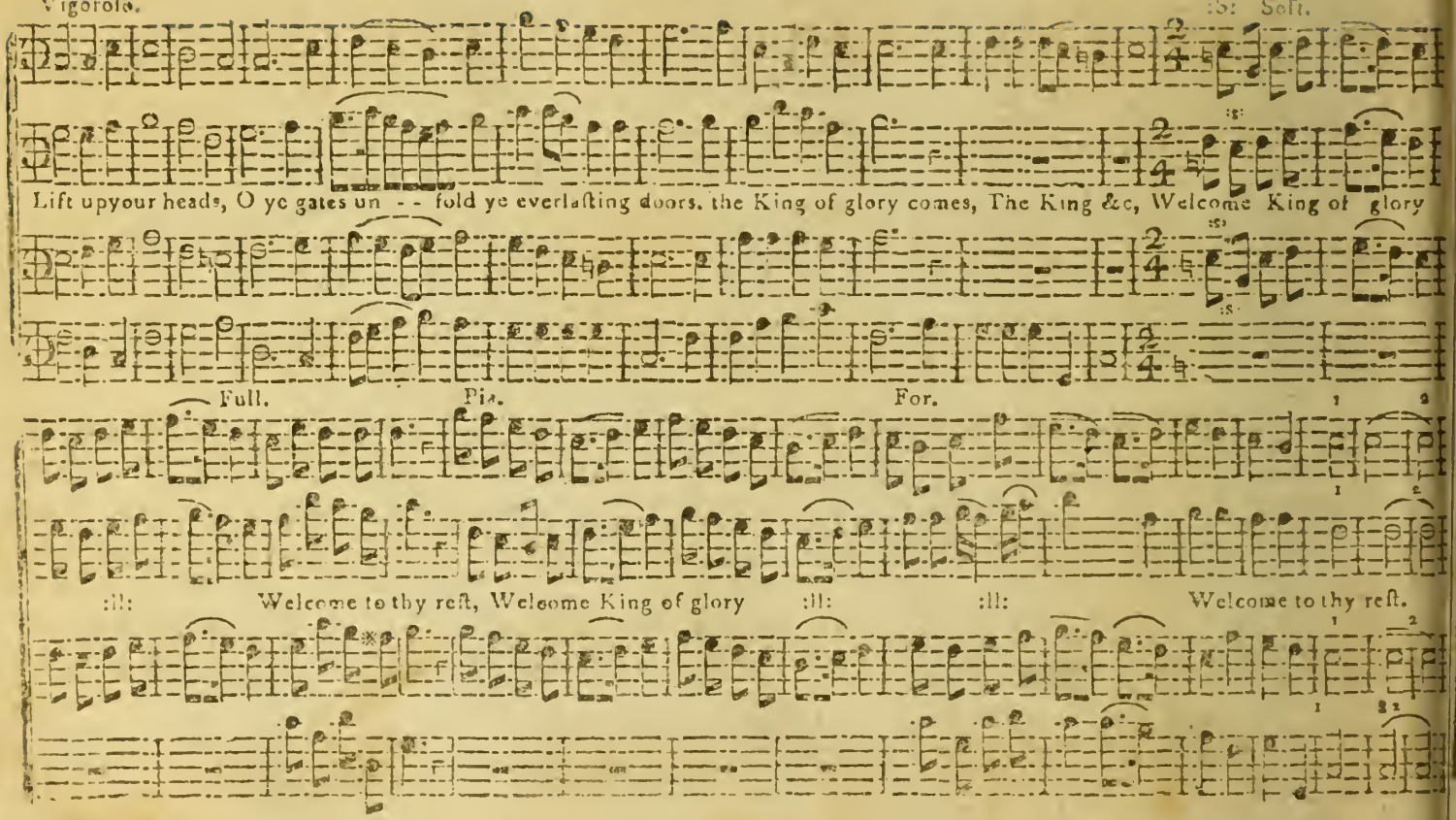


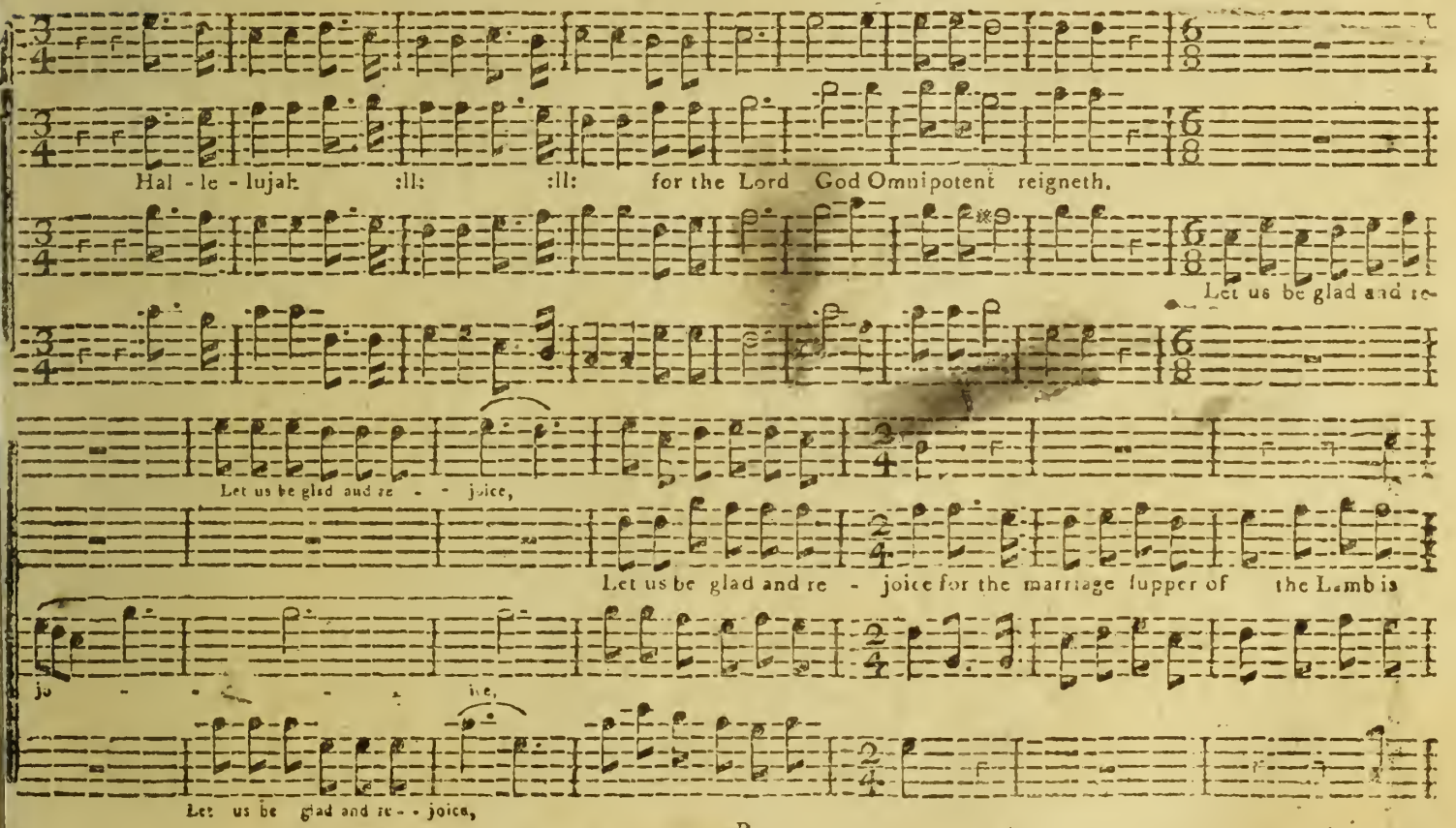

He hath founded it up-
for the earth is the Lord's, and the fullneſs there off; the world and they that dwell therein.
He hath founded it upon the
He hath founded it upon the ſeas, and eſt-
He hath founded it upon the ſeas, and eſtabliſh'd it up-
Repeat the Chorus
Pia.
For.
on the ſeas and eſtabliſh'd it eſtabliſh'd it upon the floods
ſeas and eſtabliſh'd it upon thefloods, eſtabliſh'd it upon the floods
who ſhall aſcend into the hill of the Lord, and who ſhall ſtand and
abliſh'd it upon the floods, and eſtabliſh'd, &c.
on the floods, and eſtabliſh'd it upon the floods.

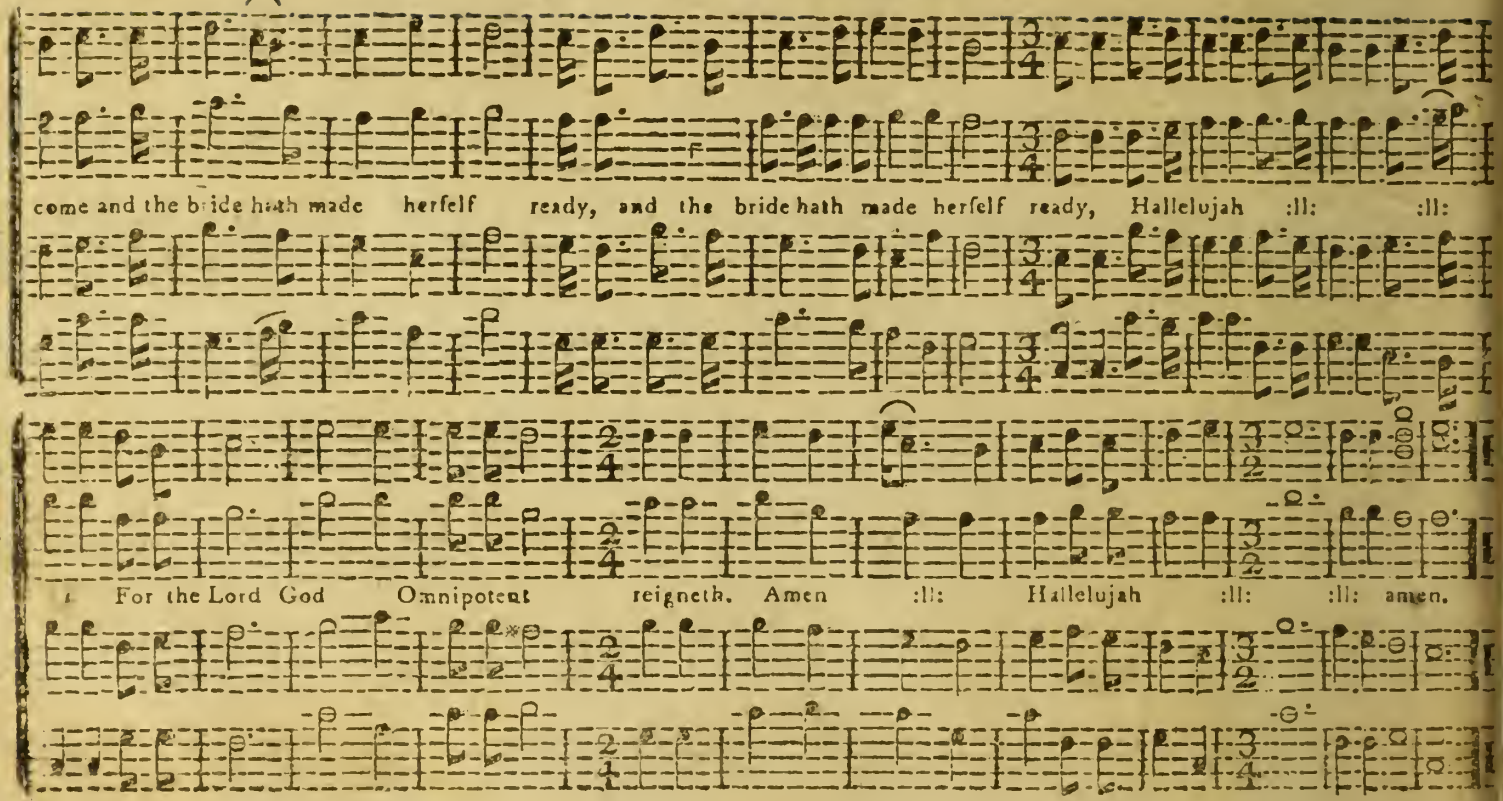

Fortiſſime.
Pia.
who ſhall ſtand in his holy place, for the heav'n is my throne ſaith the high & lofty one,
where is the houſe,
and the earth is my foot ſtool,
Cres.
Forte.
Fortiſſimo.
:ll: that ye build unto me, and where is the place of my reſt. Where is the houſe, :ll: that ye build unto

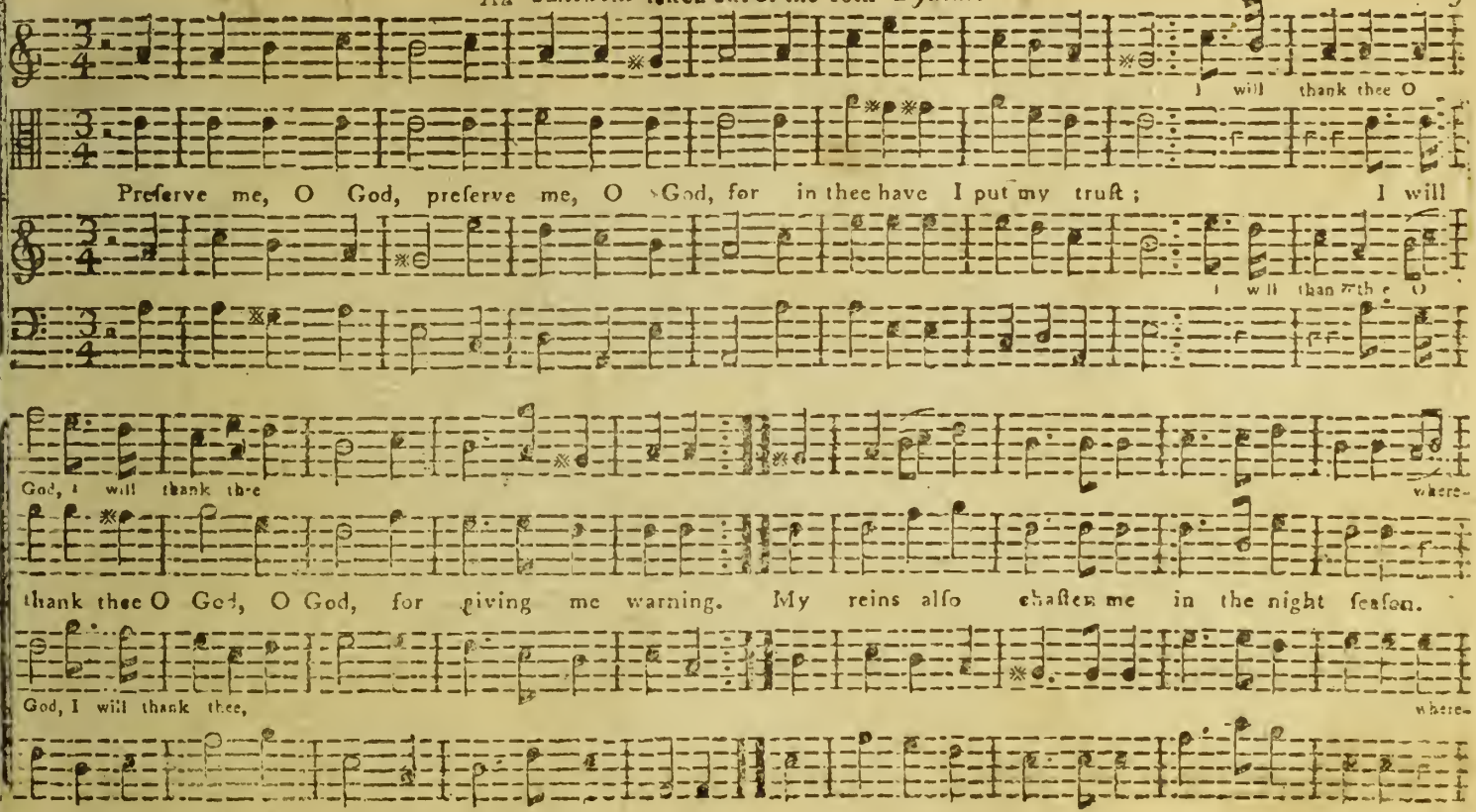

me, & where is the place of my rest, For my hands have made all these things, saith the Lord, To this man will I look. :||:
Whose hands are clean, whose heart is pure, who trembles at my word, he shall receive the blessing from the Lord.

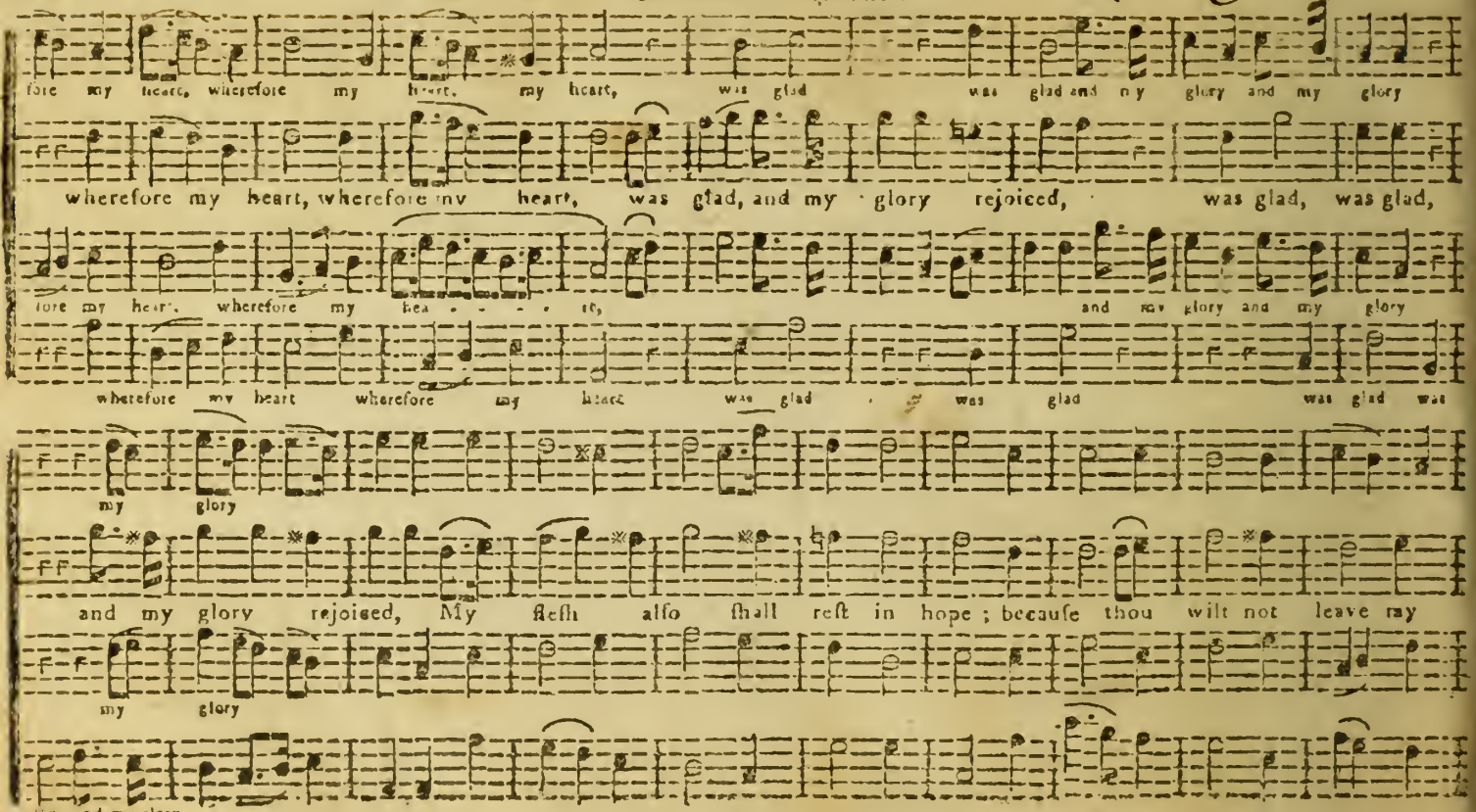

Repeat the Chorus.
Enter into his gates with thankfgiving, & into his cou - - - rts with praiſe, & into his courts with praiſe, with praiſe.
Pia
Forte.
Pia.
Forte. Maeſtoſo.
Who is this king of glory, the Lord ſtrong and mighty, the Lord God merciful and gracious. the Lord &c.

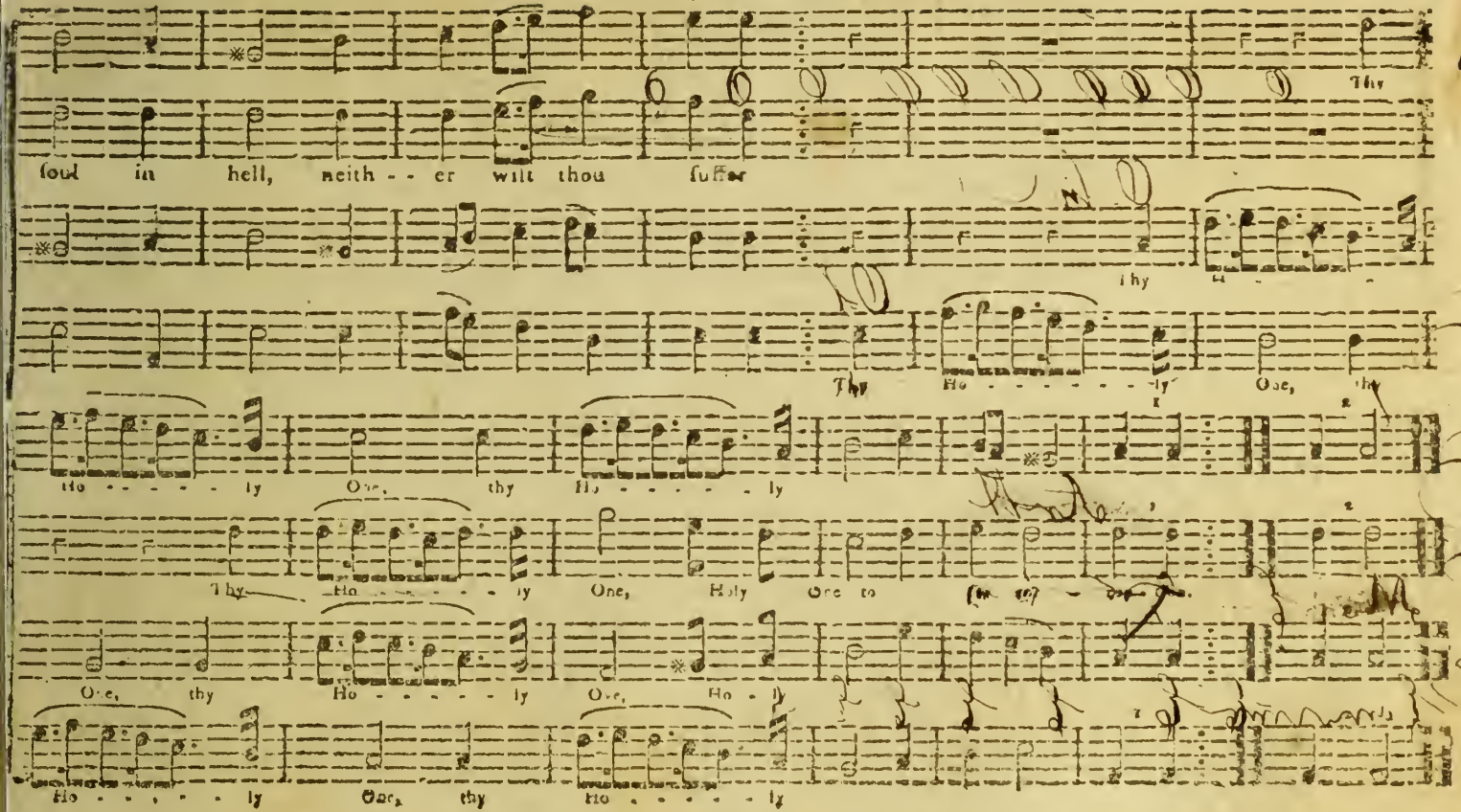

Vigorofo.
:S: Soft.
Lift upyour heads, O ye gates un - - fold ye everlafting doors. the King of glory comes, The King &c, Welcome King of glory
Full.
Pia.
For.
:||: Welcome to thy reft, Welcome King of glory :||: :||: Welcome to thy reft.

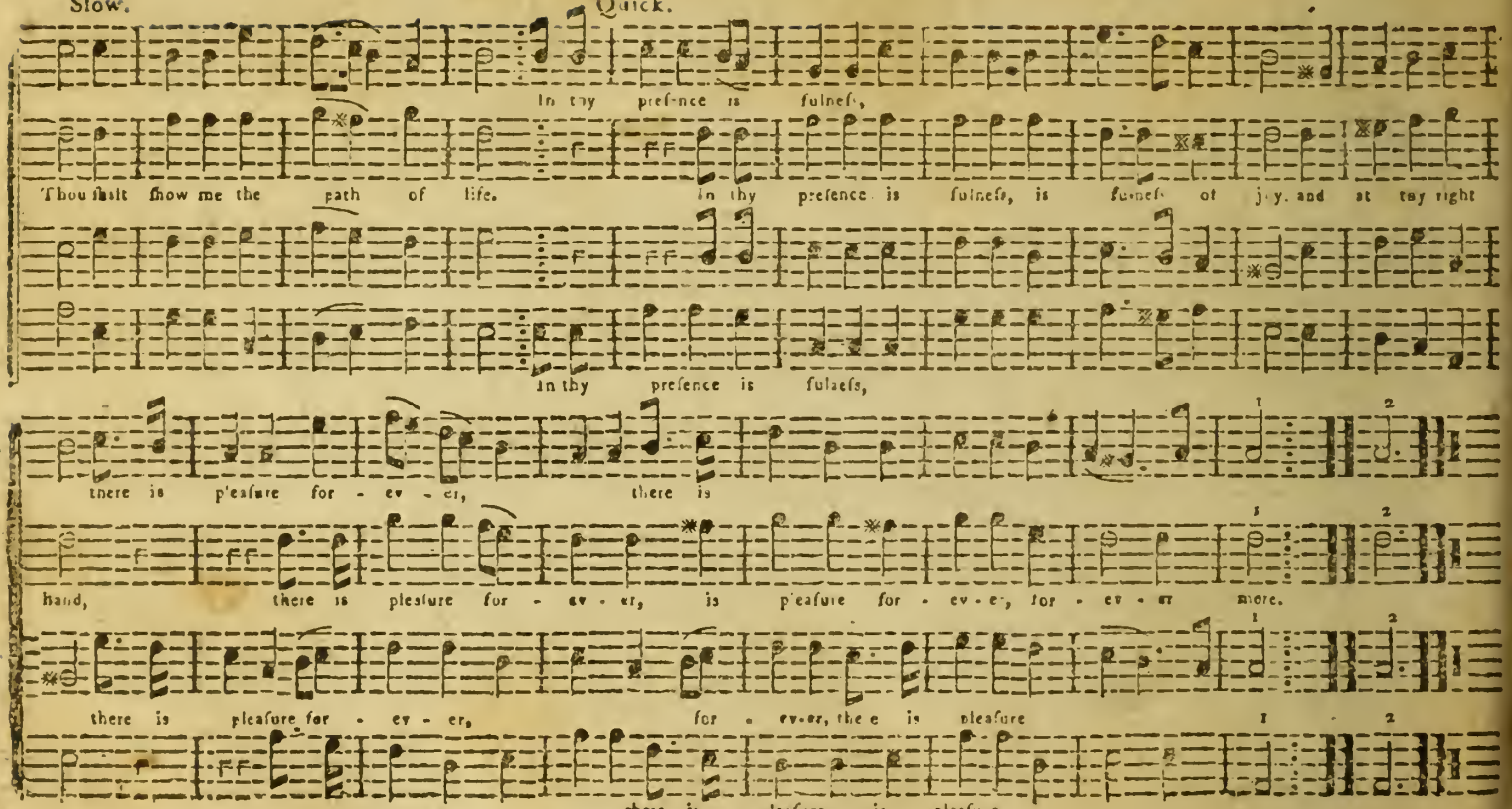

Hal - le - lujah :ll: :ll: for the Lord God Omnipotent reigneth.
Let us be glad and re
Let us be glad and re - - joice,
Let us be glad and re - joice for the marriage supper of the Lamb is
jo - - - - - ice,
Let us be glad and re - - joice,

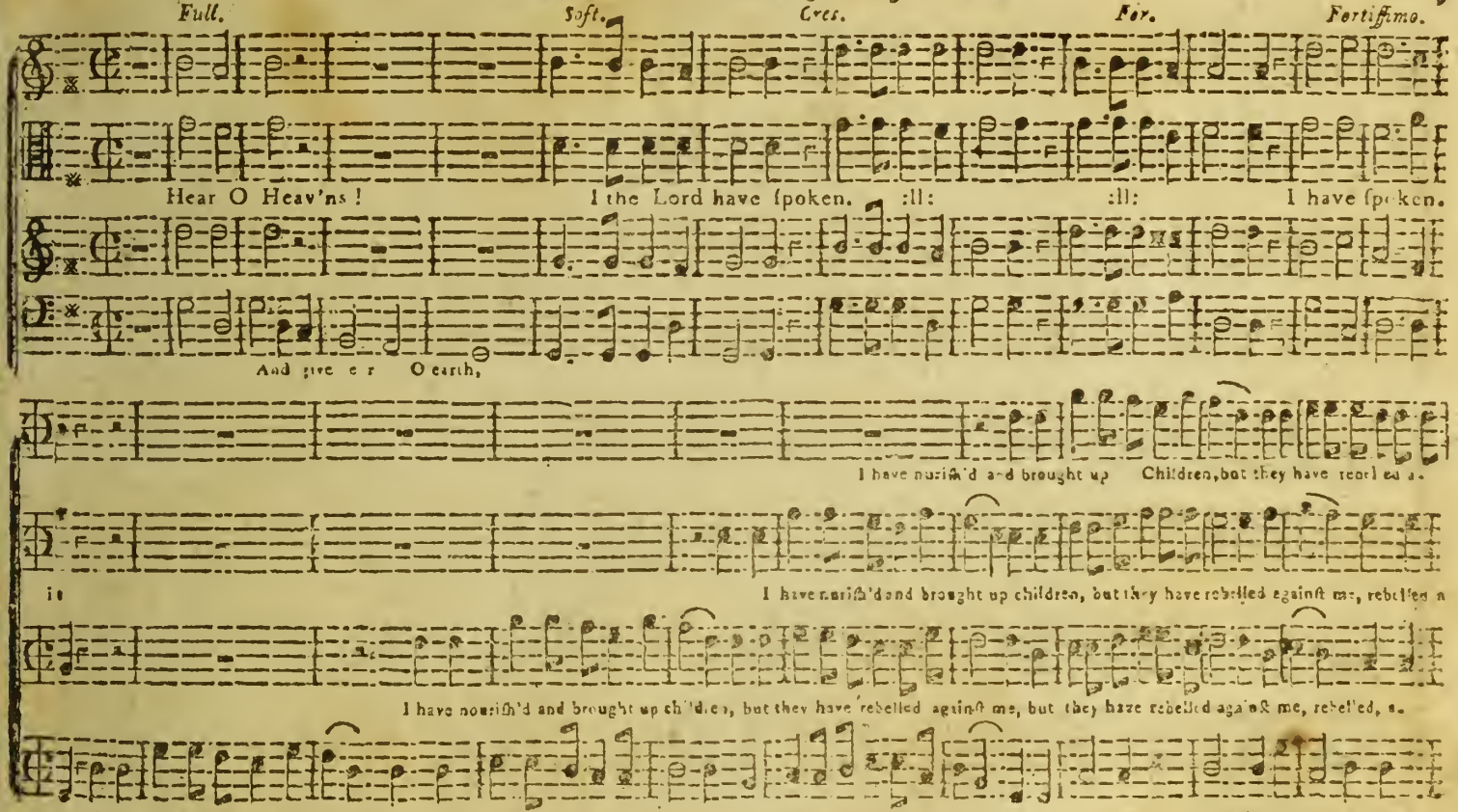

come and the bride hath made herself ready, and the bride hath made herself ready, Hallelujah :||: :||:
For the Lord God Omnipotent reigneth. Amen :||: Hallelujah :||: :||: amen.

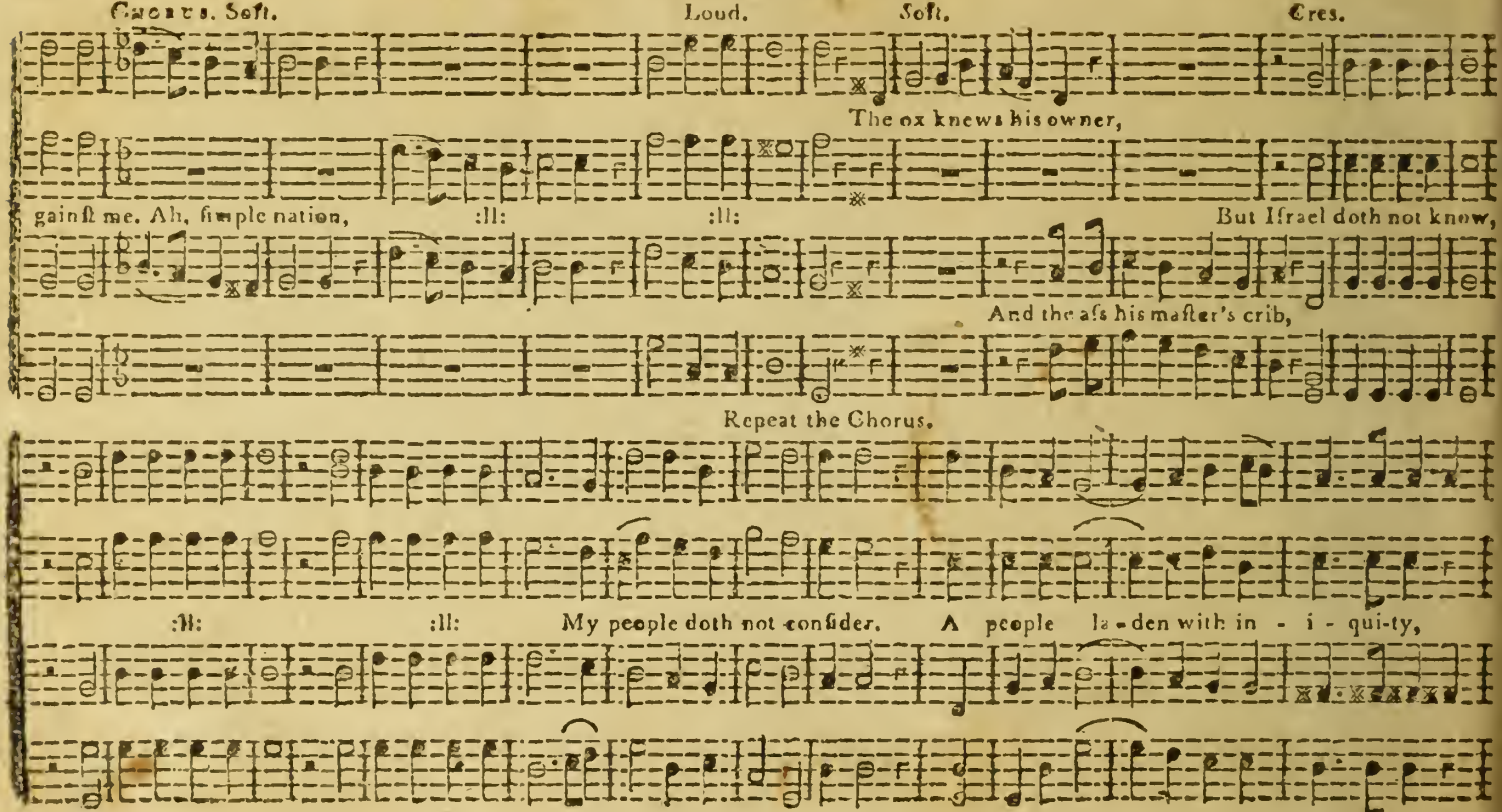

I will thank thee O
Preserve me, O God, preserve me, O God, for in thee have I put my truft; I will
I will thank thee O
God, I will thank thee where-
thank thee O God, O God, for giving me warning. My reins alſo chaſten me in the night ſeaſon.
God, I will thank thee, where-

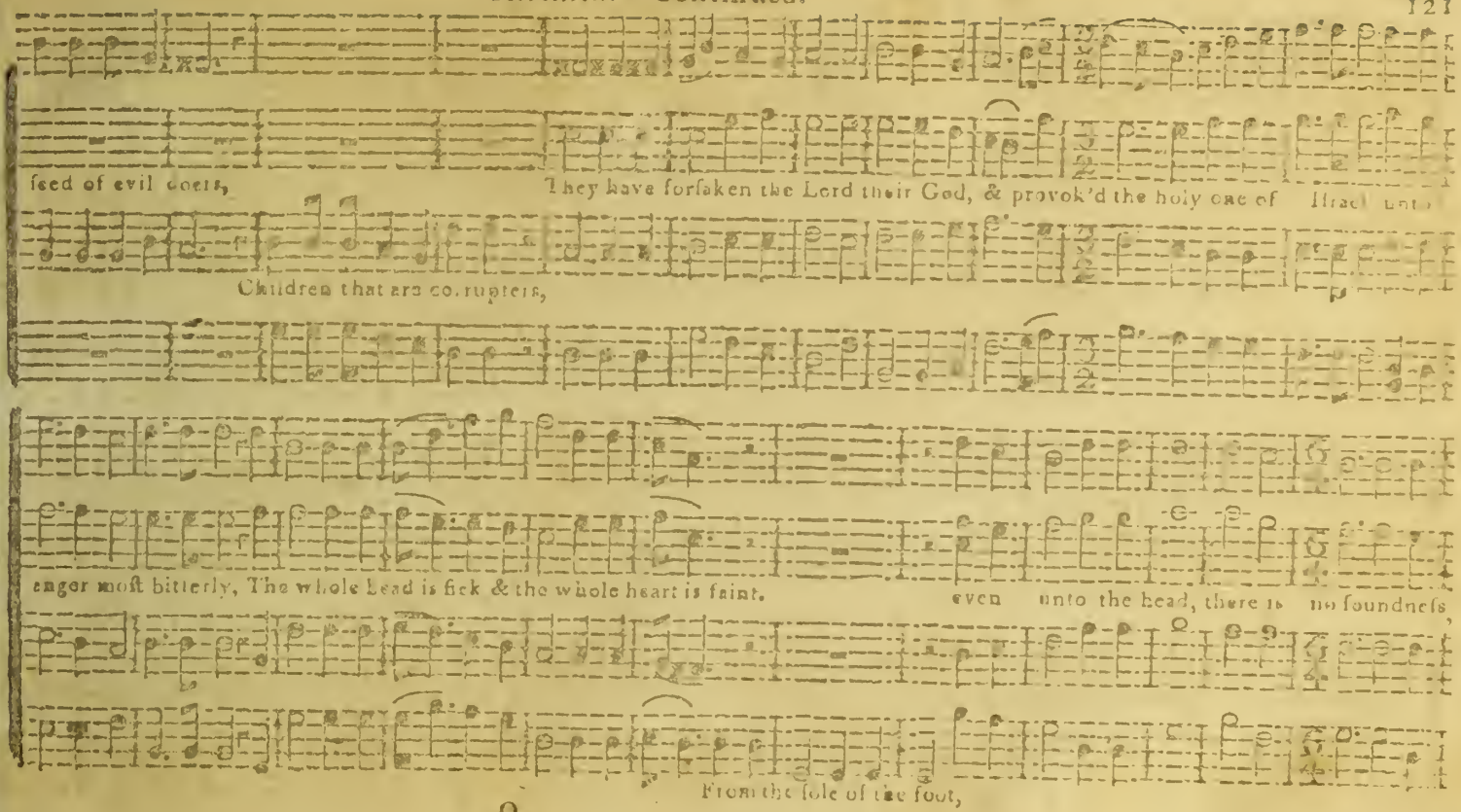

fore my heart, wherefore my heart, my heart, was glad was glad and my glory and my glory
wherefore my heart, wherefore my heart, was glad, and my glory rejoiced, was glad, was glad,
fore my heart, wherefore my hea - - - - rt, and my glory and my glory
wherefore my heart wherefore my heart was glad was glad was glad was
my glory
and my glory rejoiced, My flesh also shall rest in hope; because thou wilt not leave my
my glory
glad, and my glory

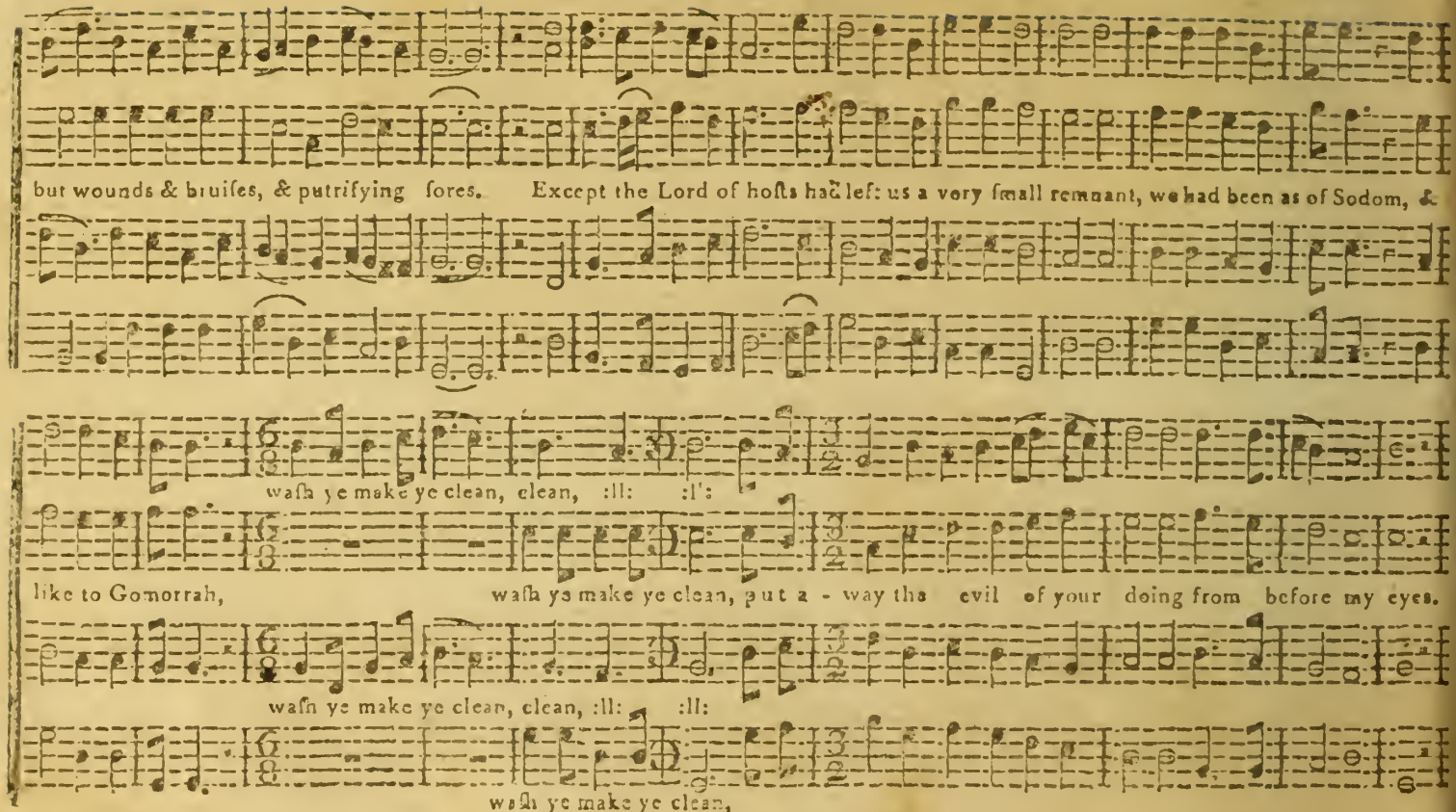

soul in hell, neith - - er wilt thou suffer
Thy
Thy
Ho - - - - - - ly
One, thy
Ho - - - - - ly
One, thy Ho - - - - - ly
Thy
Ho - - - - - ly
One, Holy
One to
One, thy
Ho - - - - - ly
One, Ho - ly
Ho - - - - - ly
One, thy
Ho - - - - - ly

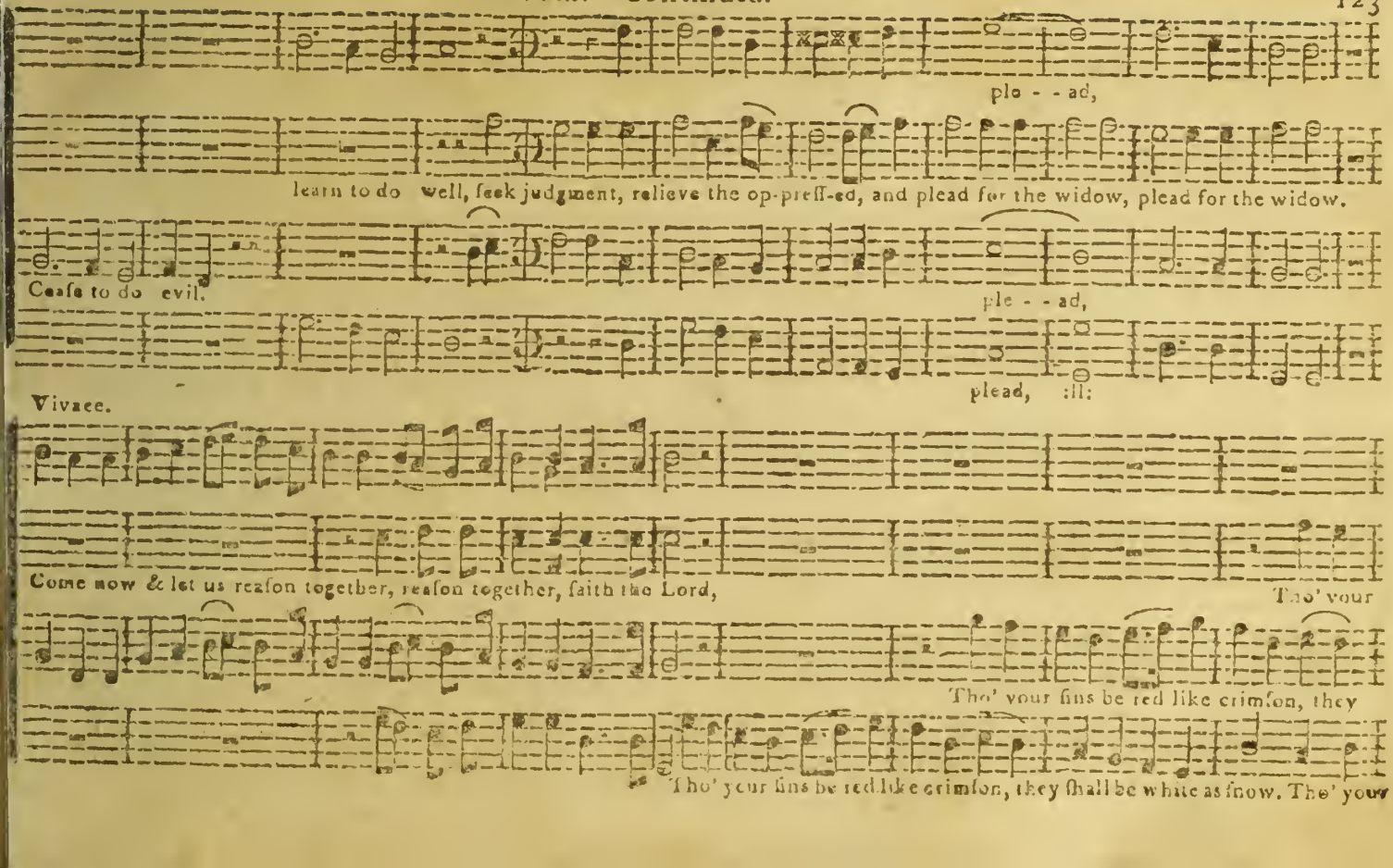

Slow.
Quick.
In thy preſence is fulneſs,
Thou ſhalt ſhow me the path of life.
In thy preſence is fulneſs, is fulneſs of joy, and at thy right
In thy preſence is fulneſs,
there is pleaſure for - ev - er, there is
hand, there is pleaſure for - ev - er, is pleaſure for - ev - er, for - ev - er more.
there is pleaſure for - ev - er, for - ev - er, there is pleaſure
there is pleaſure, is pleaſure,

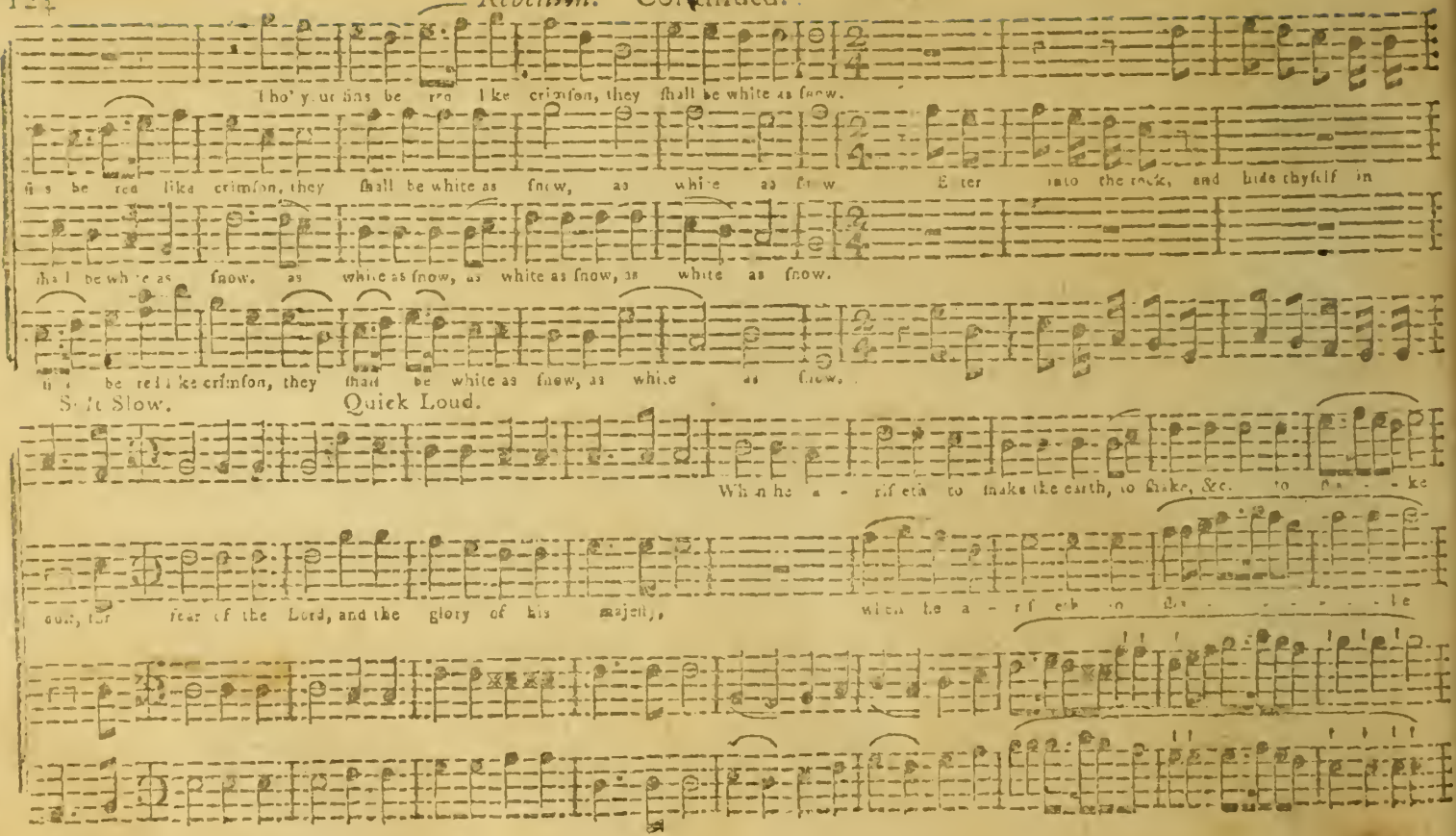

Full.
Soft.
Cres.
For.
Fortiſſimo.
Hear O Heav'ns!
I the Lord have ſpoken.
:ll:
:ll:
I have ſpoken.
And give ear O earth,
I have nouriſh'd and brought up Children, but they have rebelled a-
I have nouriſh'd and brought up children, but they have rebelled againſt me, rebelled a
I have nouriſh'd and brought up children, but they have rebelled againſt me, but they have rebelled againſt me, rebelled, a-
I have nouriſh'd and brought up children, but they have rebell'd againſt me, but they have rebelled againſt me, rebelled rebelled rebelled

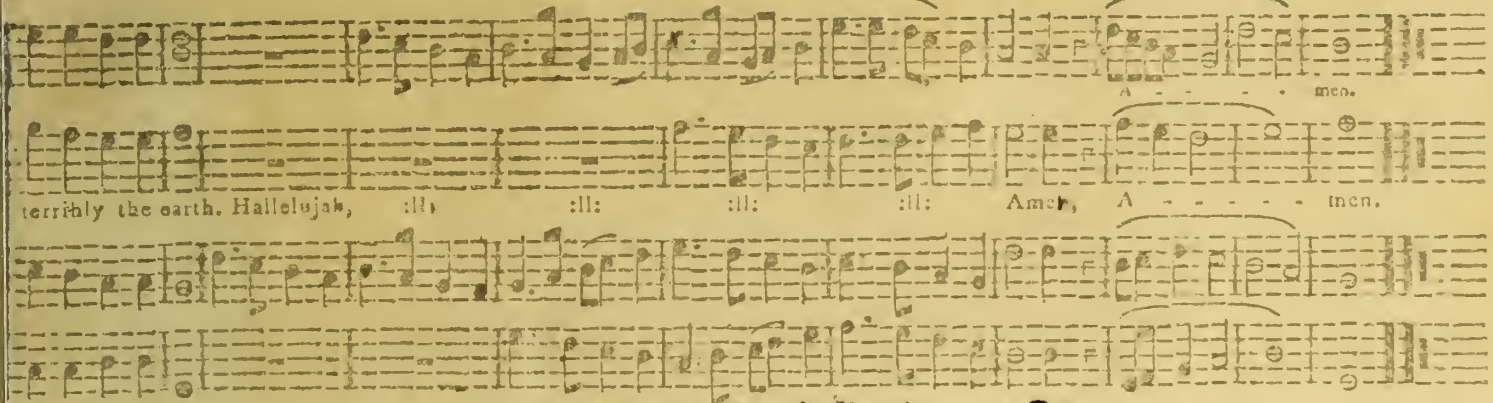

Chorus. Soft.
Loud.
Soft.
Ores.
The ox knows his owner,
gainſt me. Ah, ſimple nation, :ll:
:ll:
But Iſrael doth not know,
And the aſs his maſter's crib,
Repeat the Chorus.
:ll:
:ll:
My people doth not conſider. A people la-den with in - i - qui-ty,


seed of evil doers,
They have forsaken the Lord their God, & provok'd the holy one of Israel unto
Children that are co.rupters,
anger most bitterly, The whole head is sick & the whole heart is faint.
even unto the head, there is no soundness,
From the sole of the foot,

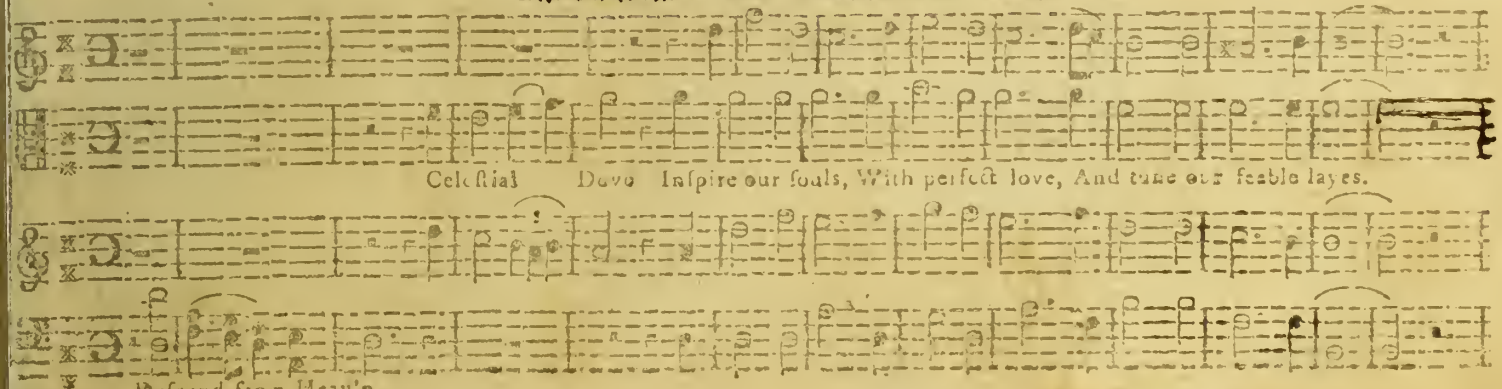

but wounds & bruiſes, & putrifying ſores. Except the Lord of hoſts had left us a very ſmall remnant, we had been as of Sodom, &
waſh ye make ye clean, clean, :ll: :ll:
like to Gomorrah, waſh ye make ye clean, put a - way the evil of your doing from before my eyes.
waſh ye make ye clean, clean, :ll: :ll:
waſh ye make ye clean,

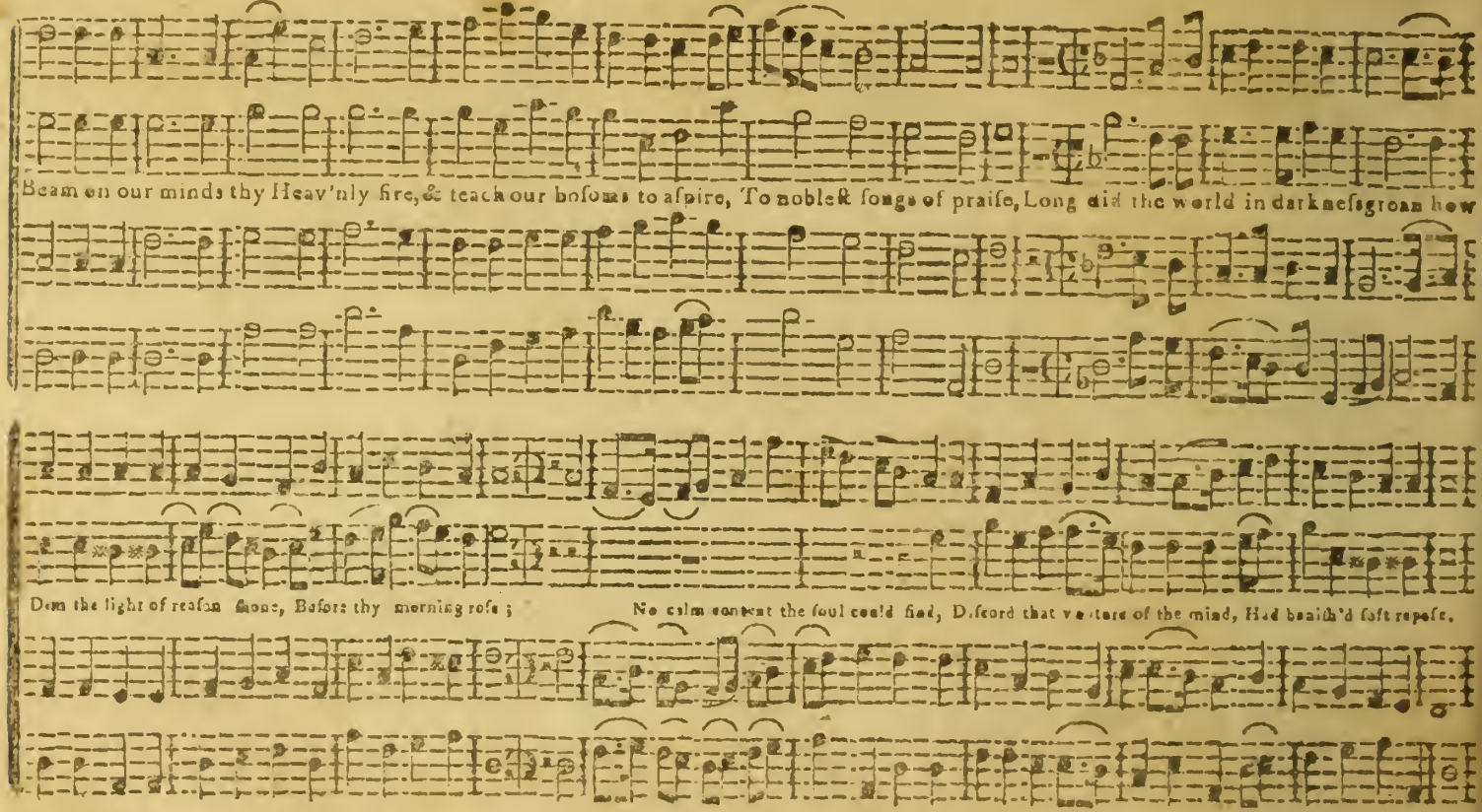

plo - - ad,
learn to do well, ſeek judgment, relieve the op-preſſ-ed, and plead for the widow, plead for the widow.
Ceaſe to do evil.
ple - - ad,
plead, :ll:
Vivace.
Come now & let us reaſon together, reaſon together, ſaith the Lord,
Tho' your
Tho' your ſins be red like crimſon, they
Tho' your ſins be red like crimſon, they ſhall be white as ſnow. Tho' your

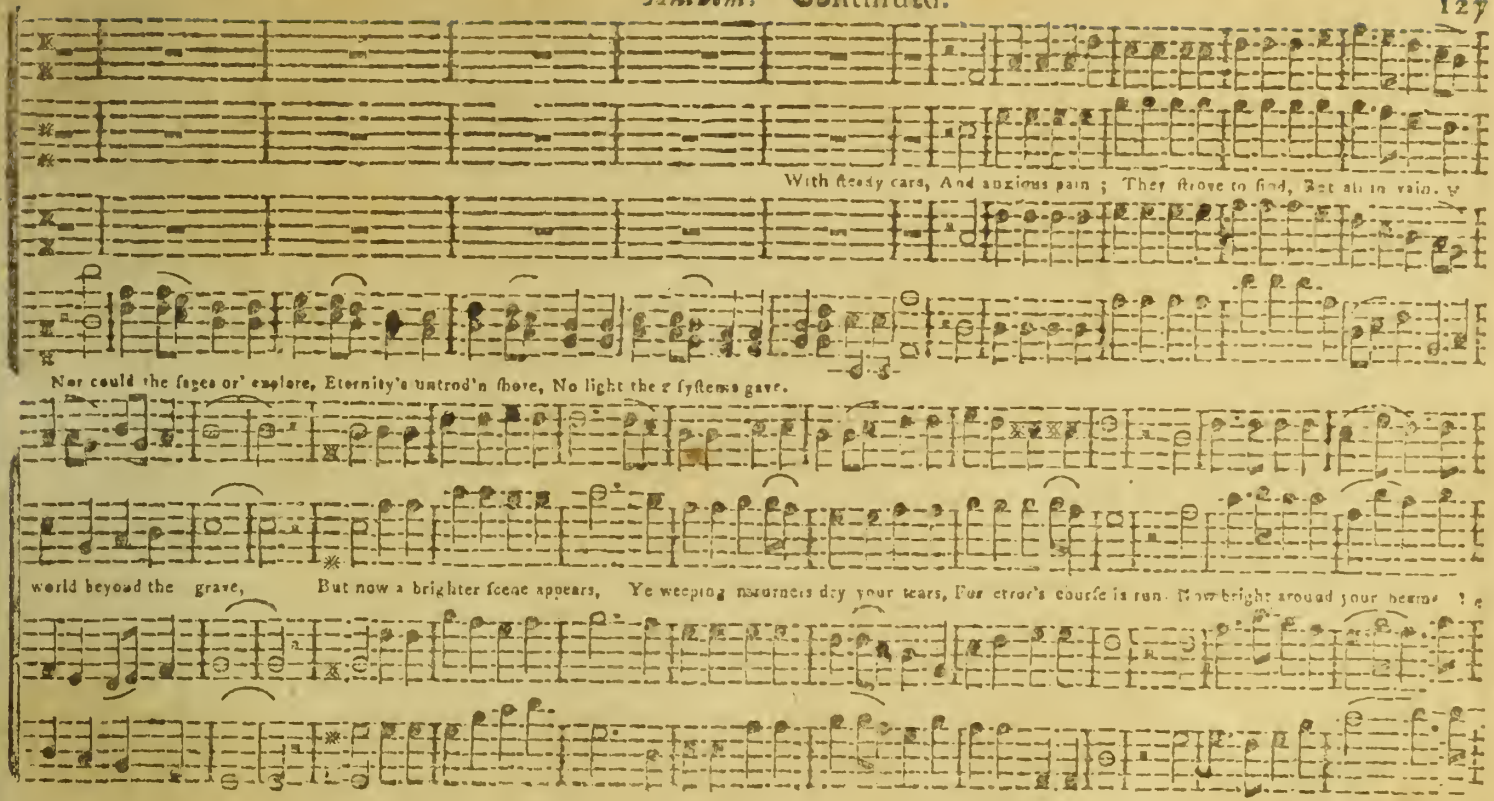

Tho' your sins be red like crimson, they shall be white as snow.
sins be red like crimson, they shall be white as snow, as white as snow. Enter into the rock, and hide thyself in
shall be white as snow. as white as snow, as white as snow, as white as snow.
sins be red like crimson, they shall be white as snow, as white as snow.
Soft Slow.
Quick Loud.
When he ariseth to make the earth, to shake, &c. to make
dust, for fear of the Lord, and the glory of his majesty, when he ariseth to make

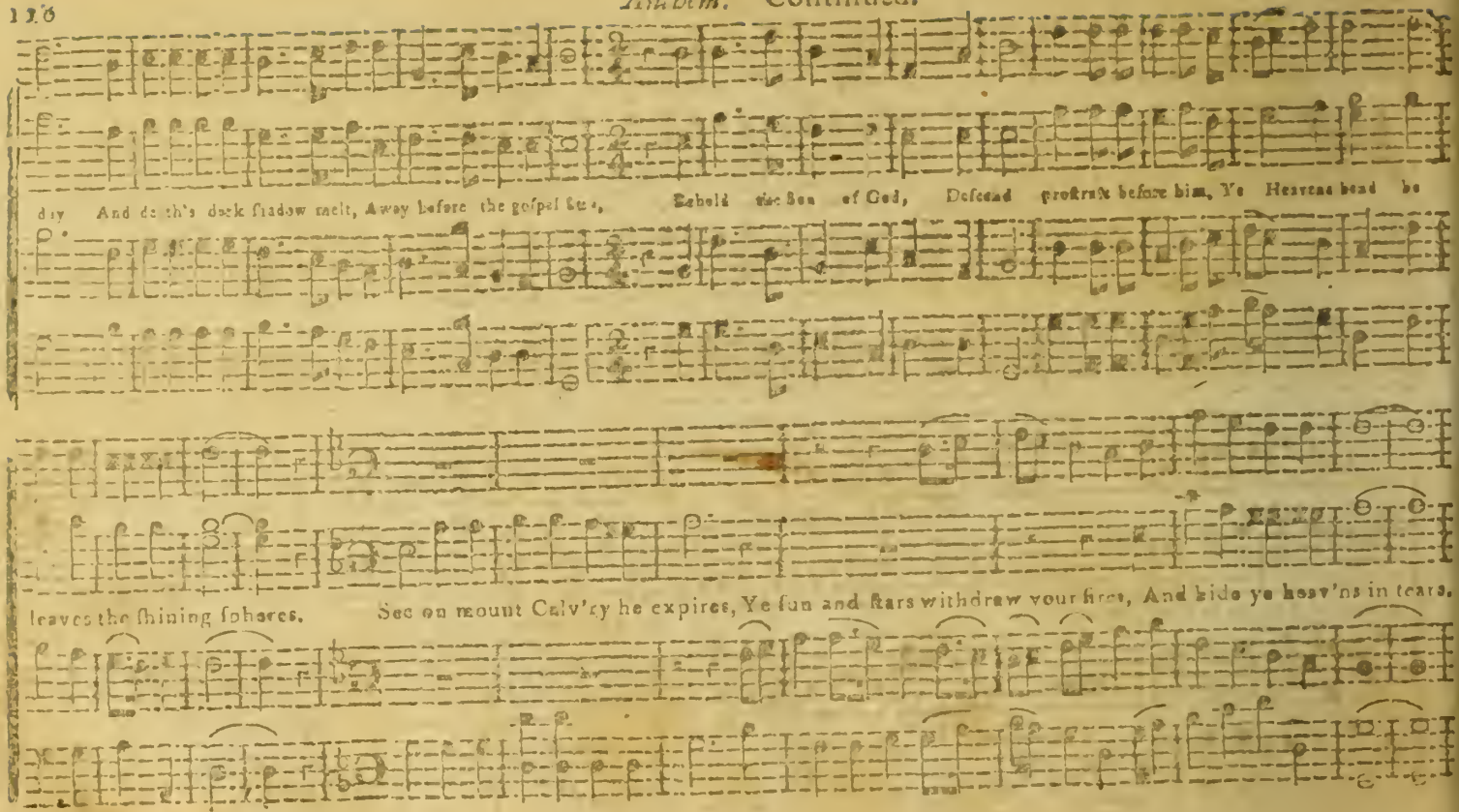


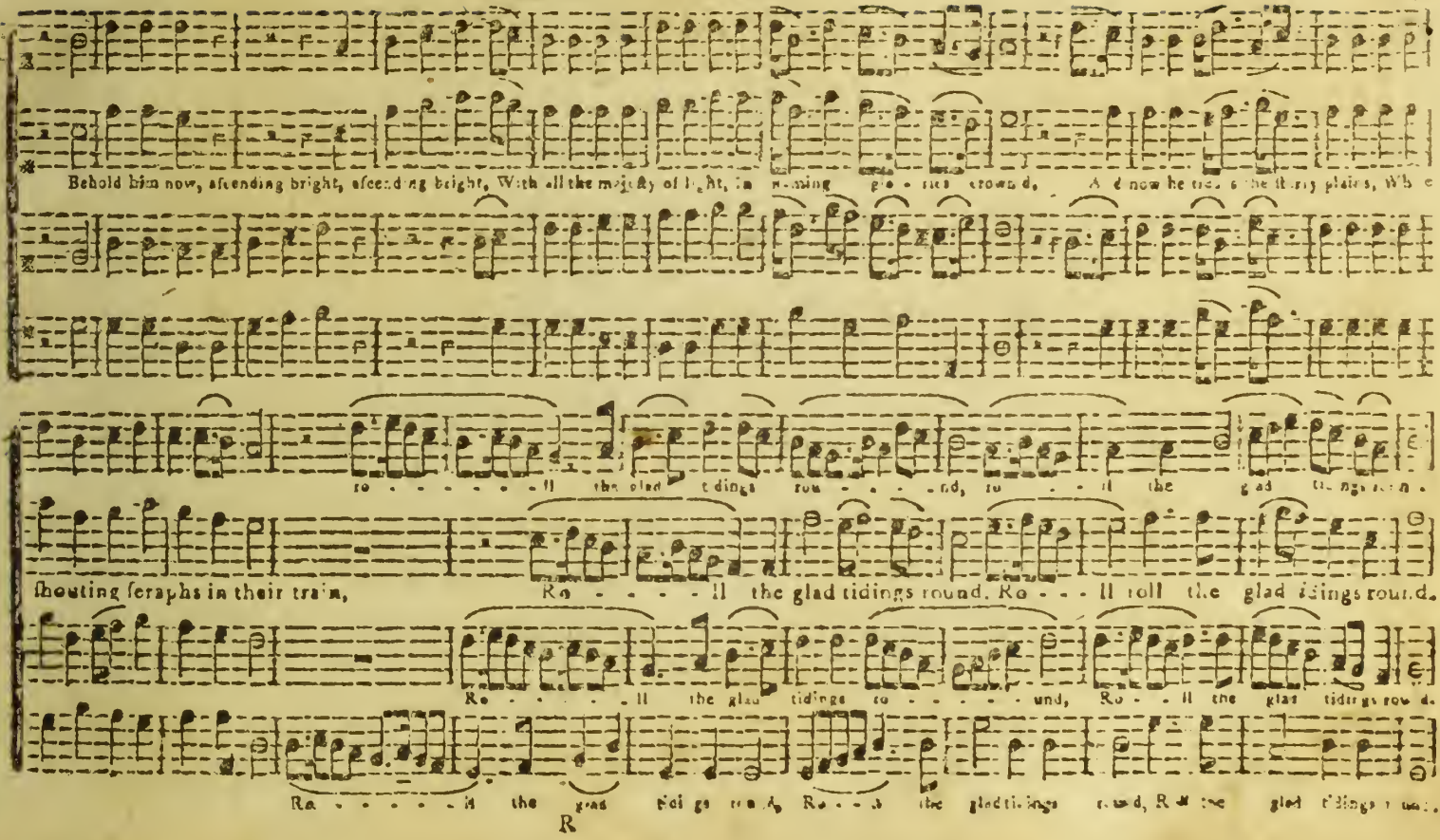
An Anthem. For Ordination. ♯ D.



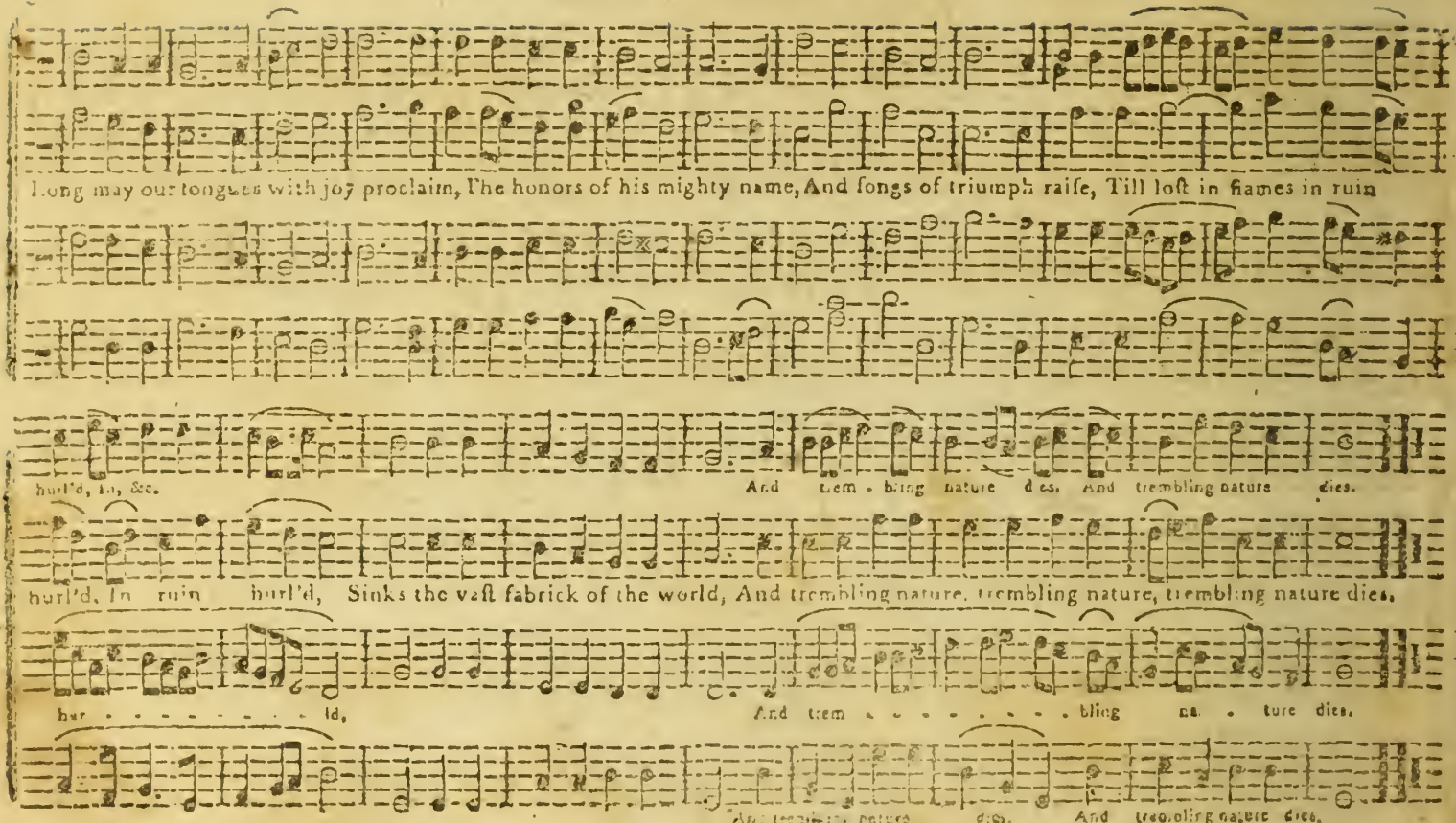

Beam on our minds thy Heav'nly fire, & teach our bosoms to aspire, To noblest songs of praise, Long did the world in darkness groan how
Dem the light of reason shone, Before thy morning rose;
No calm content the soul could find, Discord that vexture of the mind, Had banish'd soft repose.

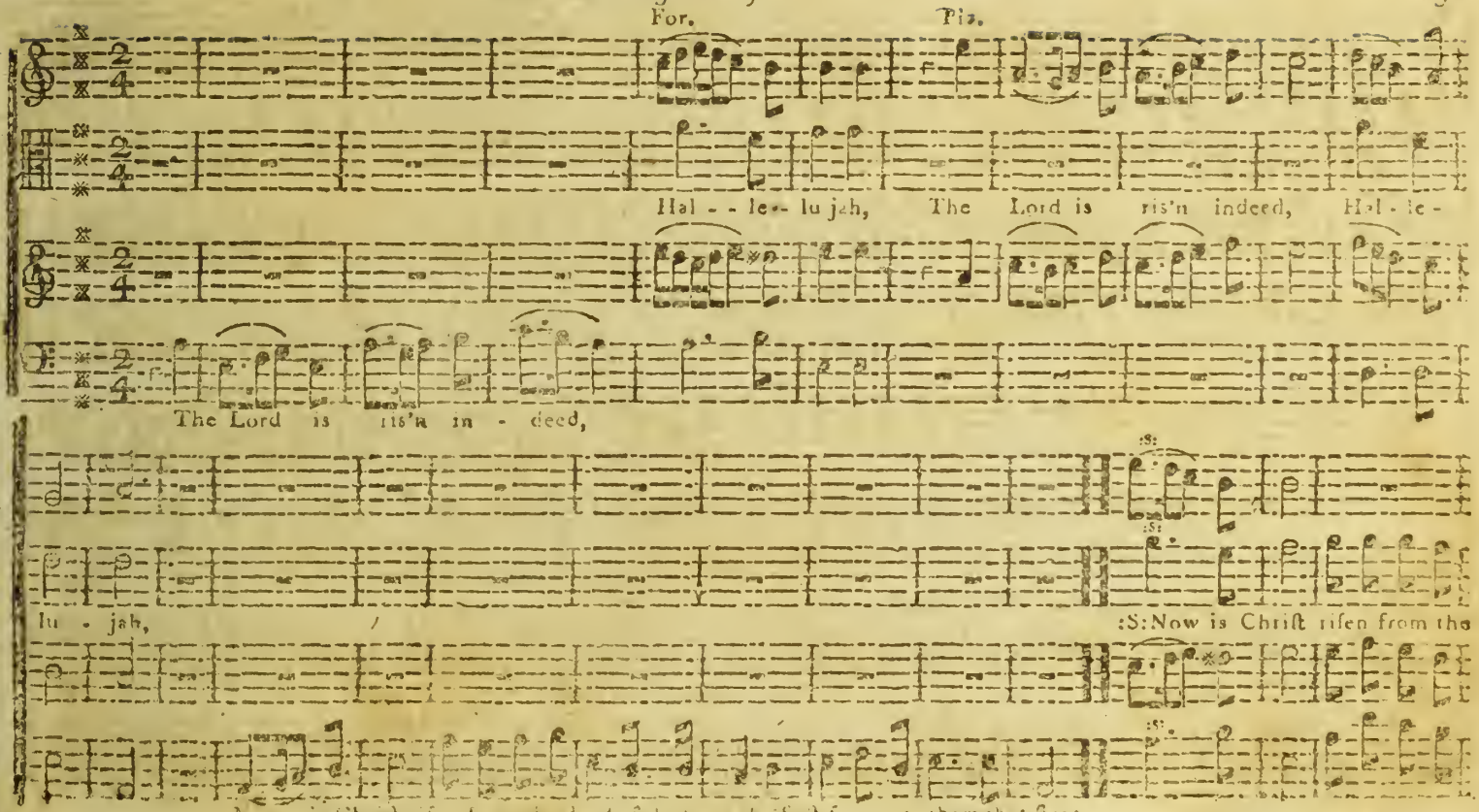

With steady ears, And anxious pain ; They strove to find, But all in vain.
Nor could the sages or' explore, Eternity's untrod'n shore, No light the systems gave.
world beyond the grave, But now a brighter scene appears, Ye weeping mourners dry your tears, For error's course is run. How bright around your heads !

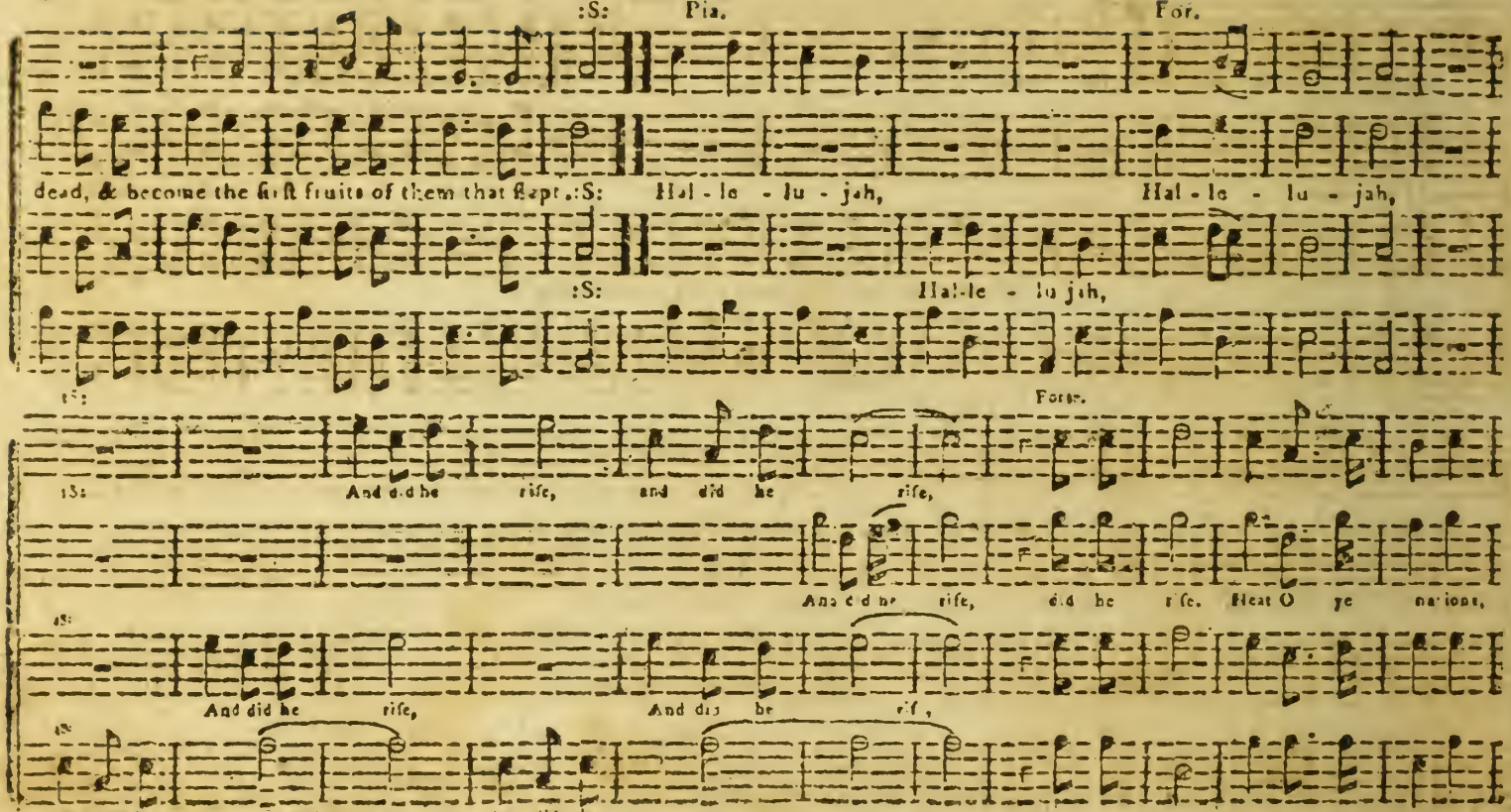

day And death's dark shadow melt, Away before the gospel beam, Behold the Son of God, Defcend prostrate before him, Ye Heavens bend be
leaves the shining spheres. See on mount Calv'ry he expires, Ye sun and stars withdraw your fires, And hide ye heav'ns in tears.

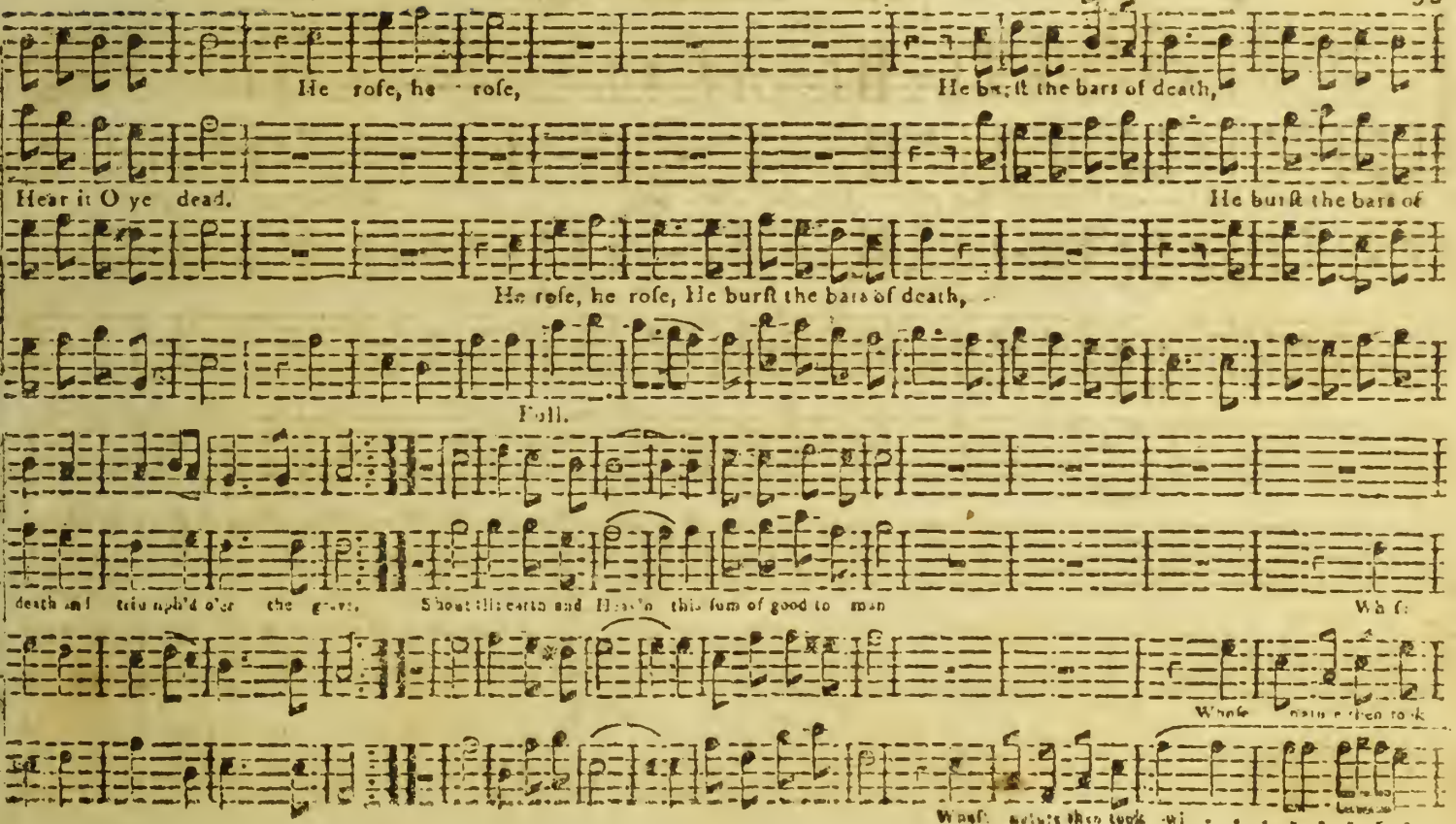

Behold him now, ascending bright, ascending bright, With all the mighty of light, in
ro - - - - - - ll the glad tidings rou - - - - nd, ro - - - ll the glad tidings round.
shouting seraphs in their train, Ro - - - - ll the glad tidings round. Ro - - - ll roll the glad tidings round.
Ro - - - - - ll the glad tidings ro - - - - - - und, Ro - - ll the glad tidings round.
Ro - - - - - - ll the glad tidings round, Ro - - ll the glad tidings round, Ro ll the glad tidings round.

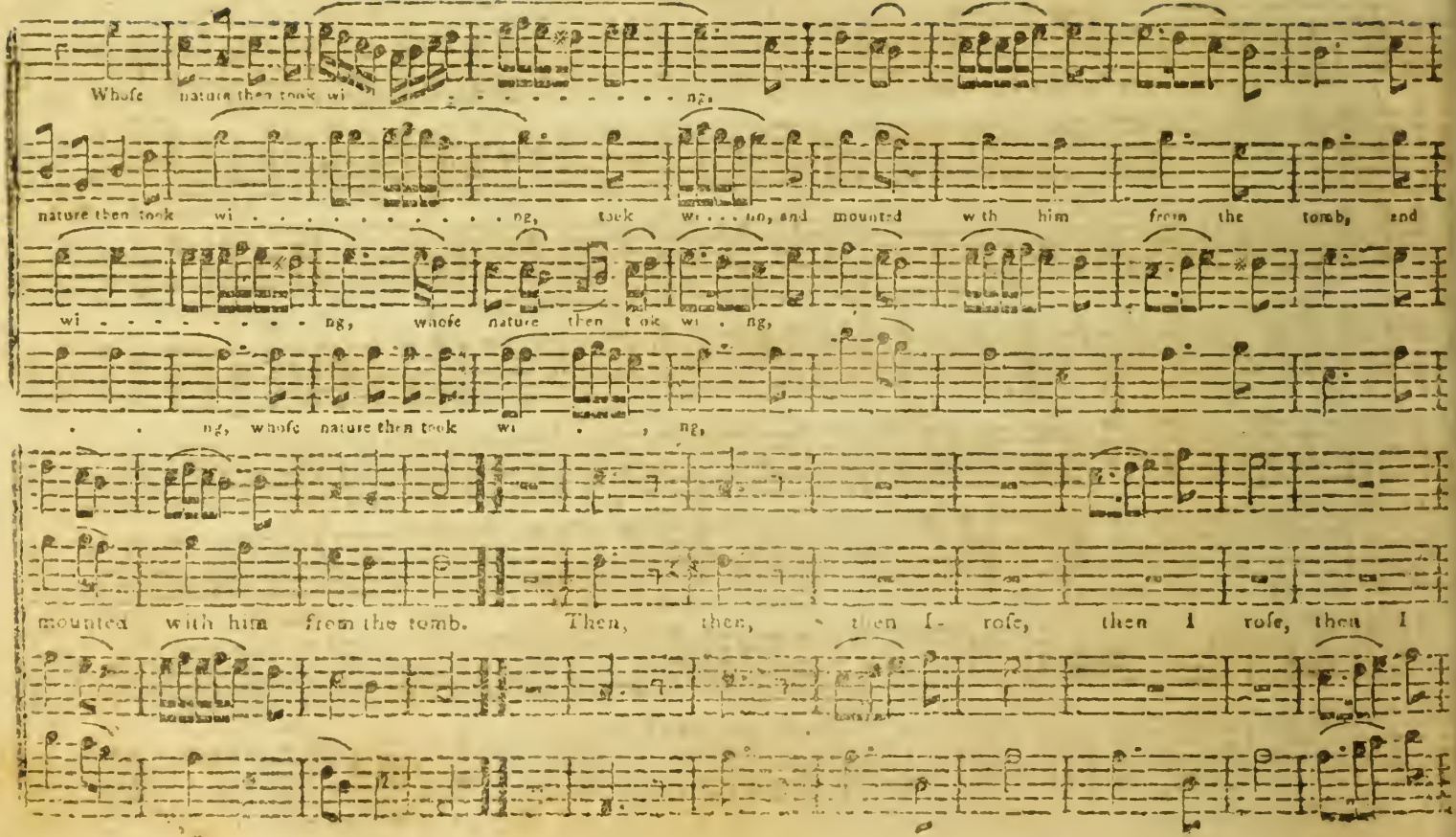
R

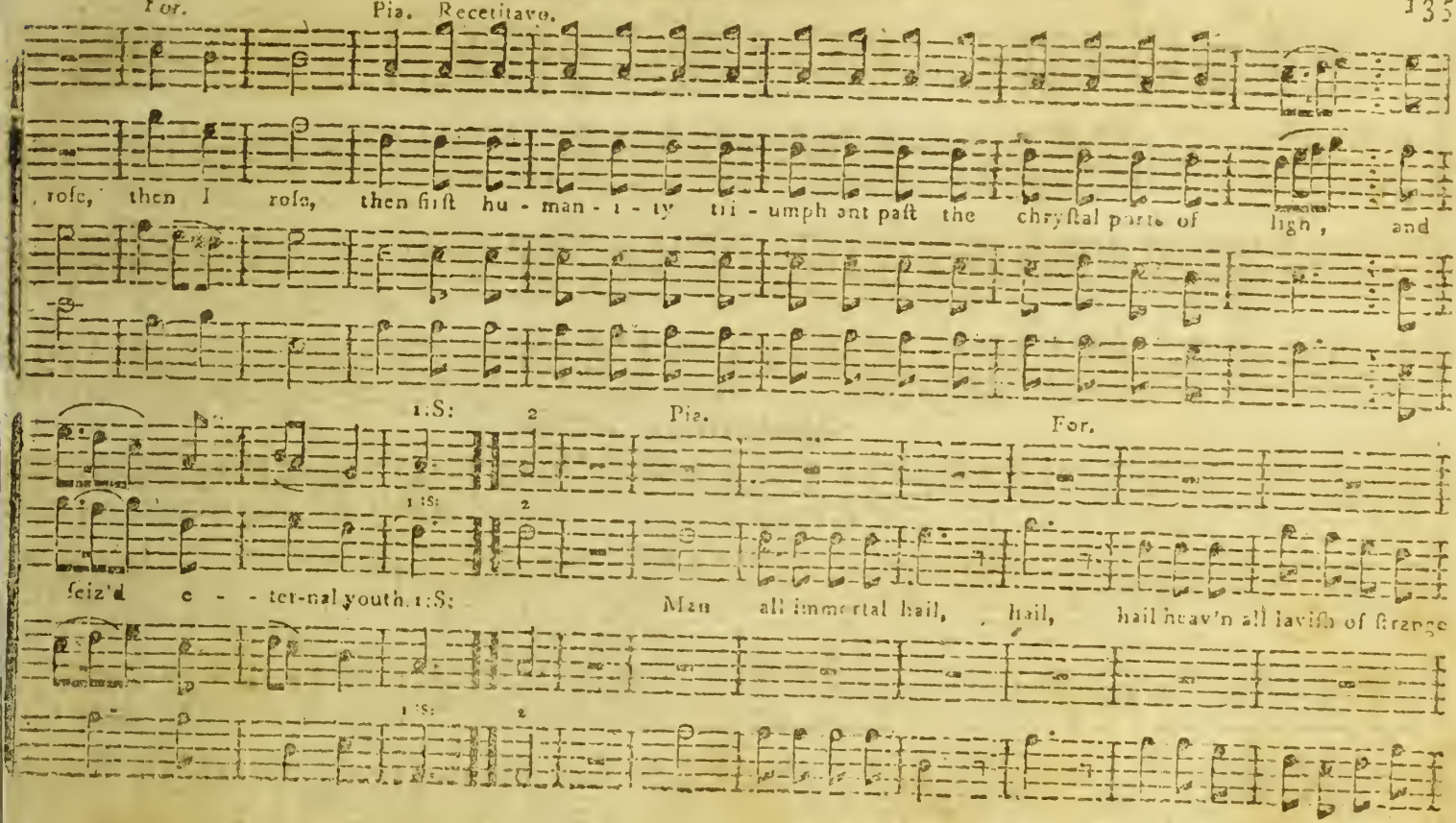

Long may our tongues with joy proclaim, The honors of his mighty name, And songs of triumph raise, Till lost in flames in ruin
hurl'd, In, &c.
And trem - bling nature dies. And trembling nature dies.
hurl'd, In ruin hurl'd, Sinks the vast fabrick of the world, And trembling nature, trembling nature, trembling nature dies.
hur - - - - - - - ld,
And trem - - - - - - - bling na - ture dies.
And trembling nature dies. And trembling nature dies.

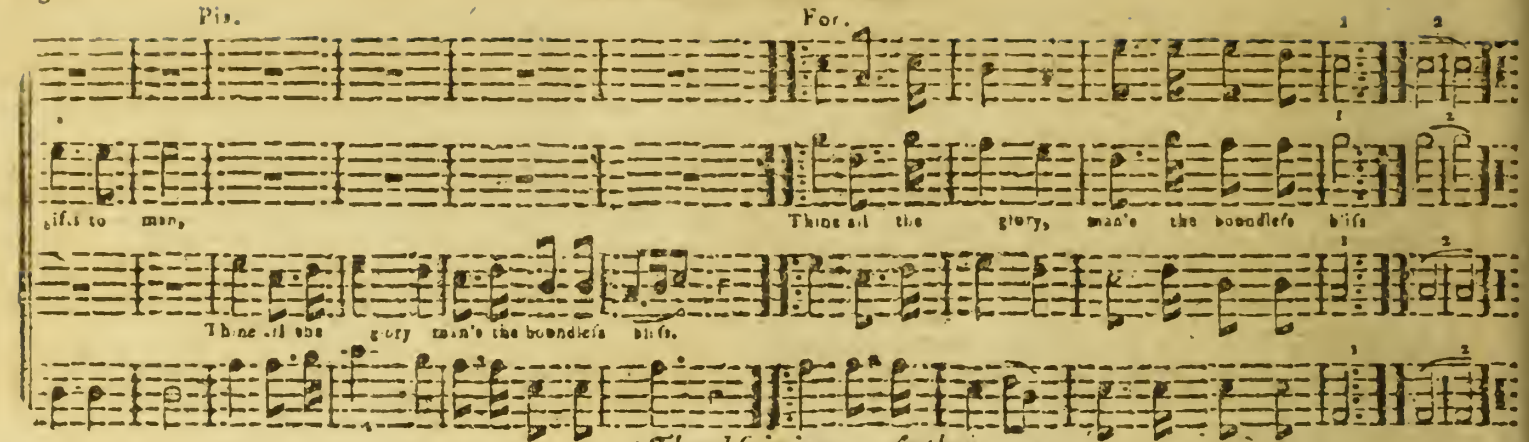

For.
Fir.
Hal - - le- lu jah, The Lord is ris'n indeed, Hal - le -
The Lord is ris'n in - deed,
lu - jah,
:S:Now is Christ risen from the
Now is Christ risen from the dead, & becom'e the first fruits of them that sleep.


:S: Pia. For.
dead, & become the firſt fruits of them that ſlept. :S: Hal - le - lu - jah, Hal - le - lu - jah,
:S: Hal-le - lu jah,
:S: For.
:S: And did he riſe, and did he riſe,
And did he riſe, did he riſe. Hear O ye nations,
And did he riſe, And did he riſe,
And did he riſe, And did he riſe.

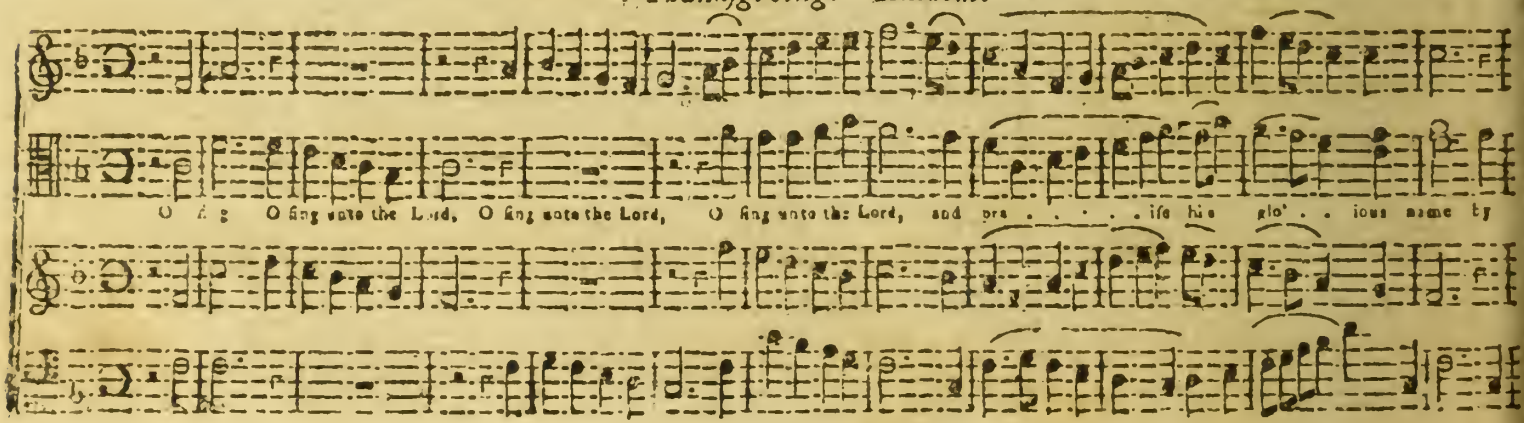

He rose, he rose,
He burst the bars of death,
Hear it O ye dead.
He burst the bars of
He rose, he rose, He burst the bars of death,
Full.
death and triumph'd o'er the grave. Shout the earth and Heav'n this sum of good to man
Whose

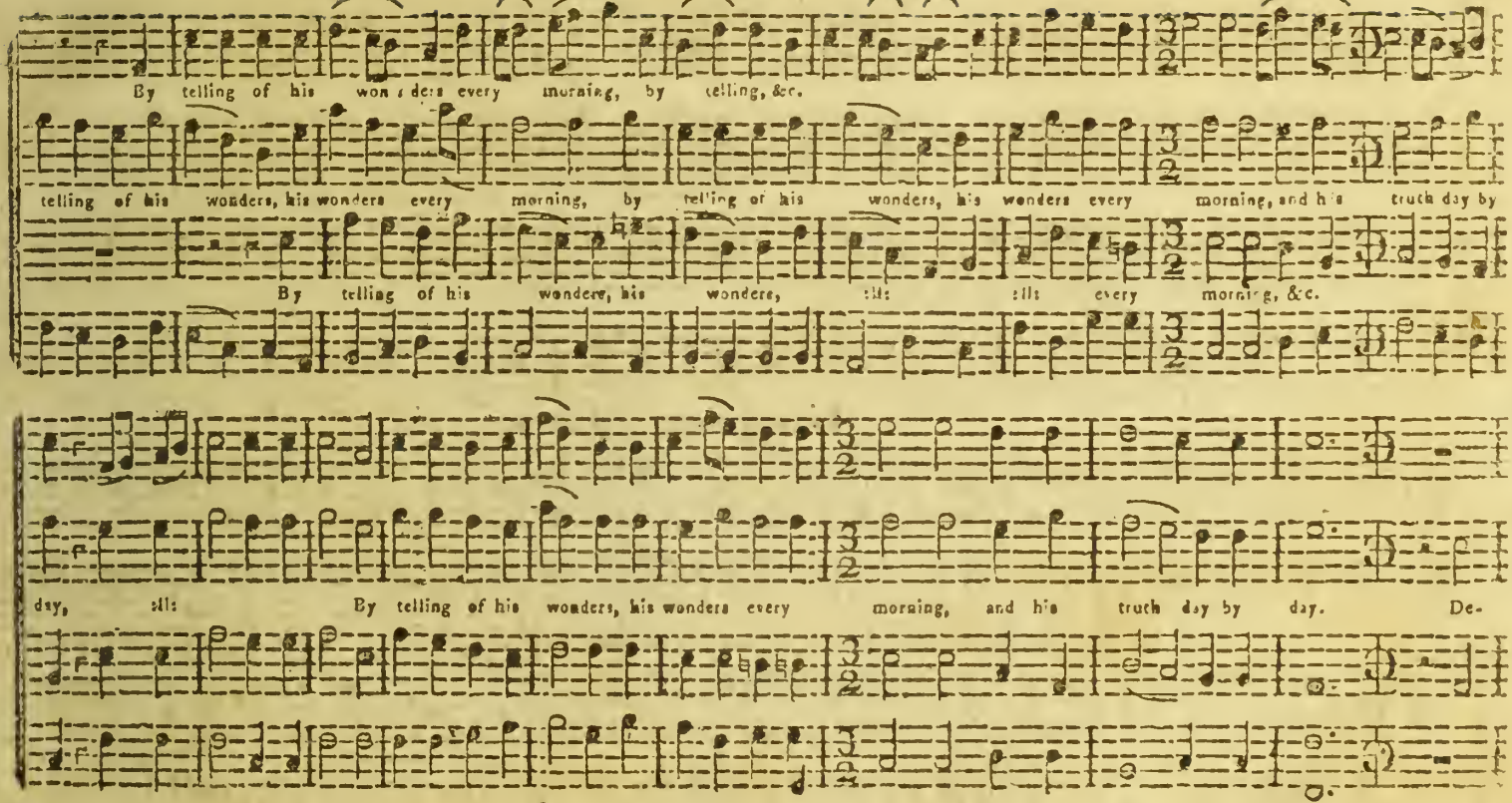

Whose nature then took wi . . . . . ng,
nature then took wi . . . . . ng, took wi . . . ng, and mounted with him from the tomb, and
wi . . . . . ng, whose nature then took wi . ng,
. . ng, whose nature then took wi . , ng,
mounted with him from the tomb. Then, then, then I- rose, then I rose, then I

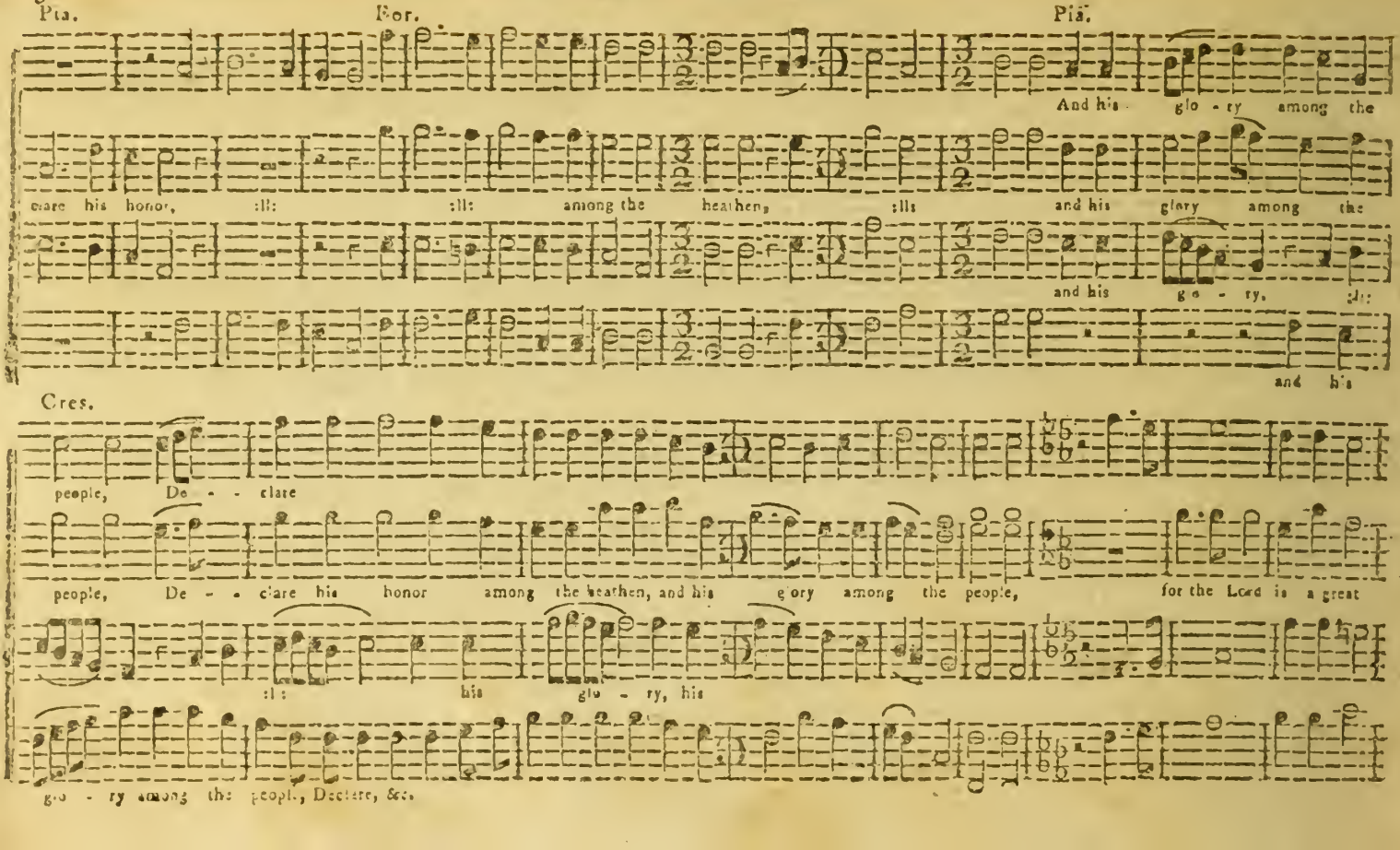

For.
Pia. Recetitavo.
rose, then I rose, then first hu - man - i - ty tri - umph ant past the chrystal parts of ligh, and
1:S: 2
Pia.
For.
1:S: 2
feiz'd e - - ter-nal youth. 1:S:
Man all immortal hail, hail, hail heav'n all lavish of strange
1:S: 2

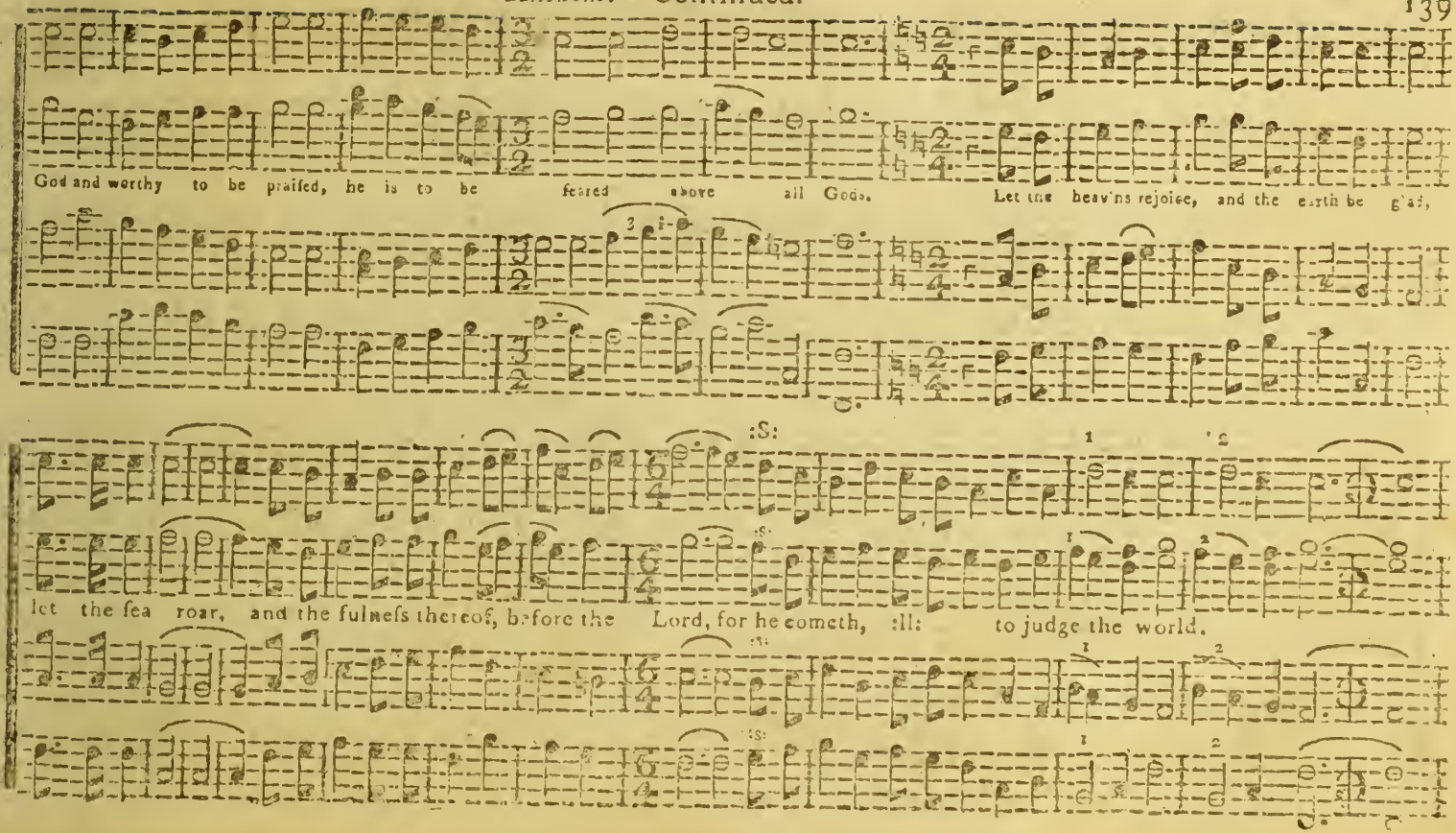


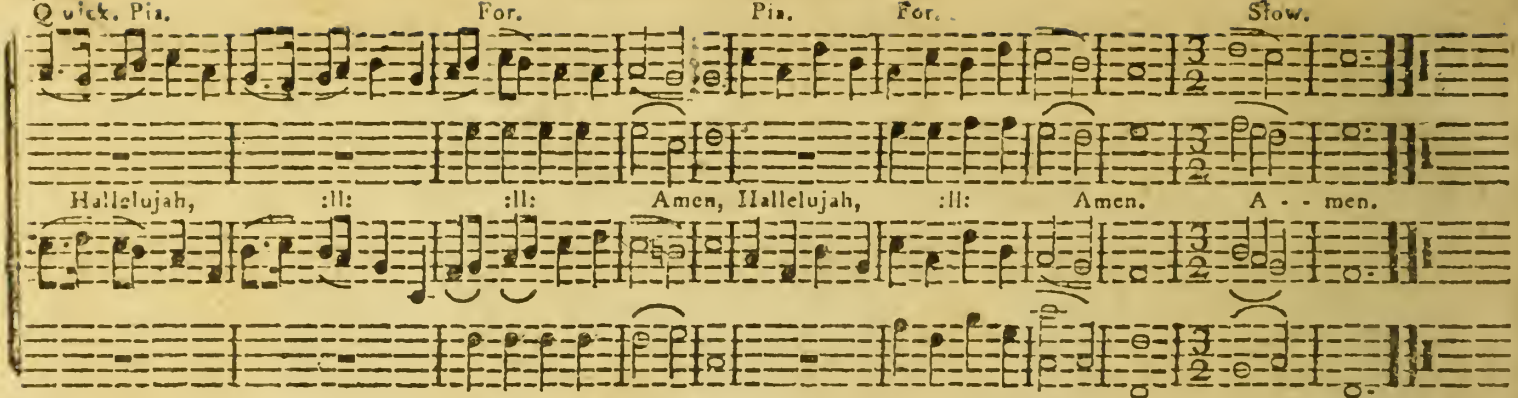
Thanksgiving. Anthem.



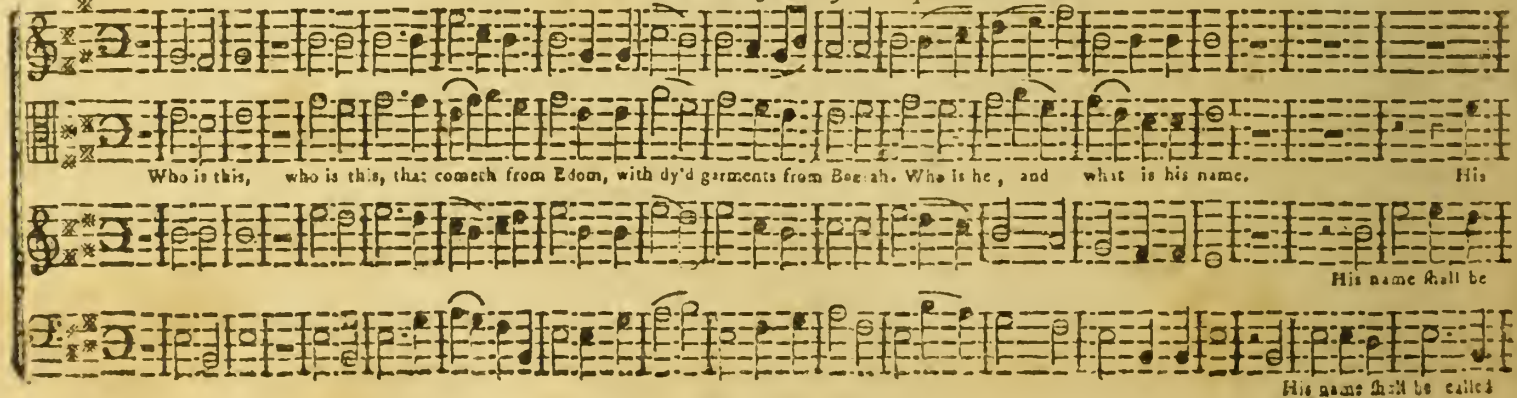

By telling of his won ders every morning, by telling, &c.
telling of his wonders, his wonders every morning, by telling of his wonders, his wonders every morning, and his truth day by
By telling of his wonders, his wonders, :ll: :ll: every morning, &c.
day, :ll: By telling of his wonders, his wonders every morning, and his truth day by day. De-

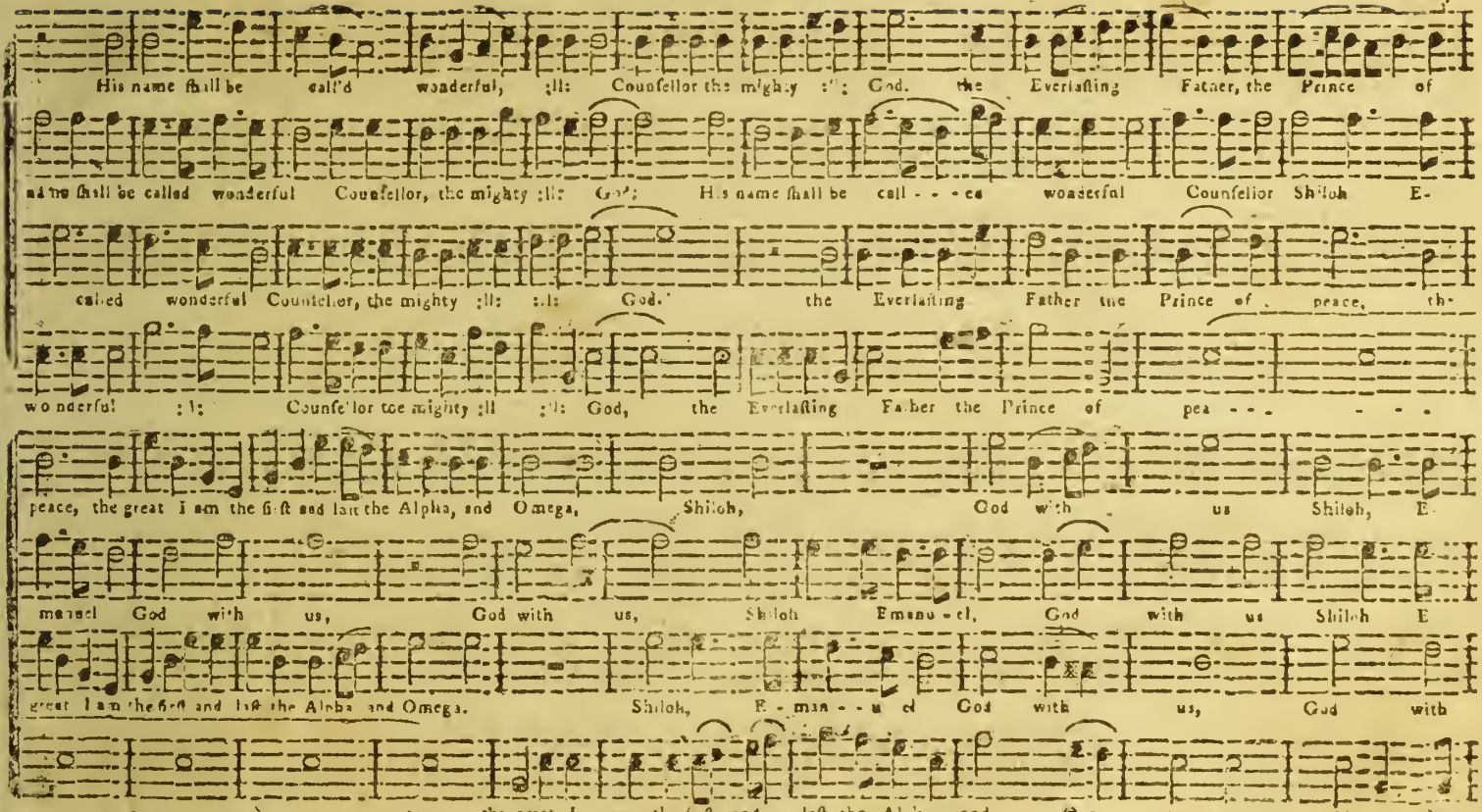

Pia.
For.
Pia.
And his glo - ry among the
clare his honor, :ll: :ll: among the heathen, :ll: and his glory among the
and his glo - ry, :ll:
and his
Cres.
people, De - - clare
people, De - - clare his honor among the heathen, and his glory among the people, for the Lord is a great
:ll: his glo - ry, his
glo - ry among the people, Declare, &c.

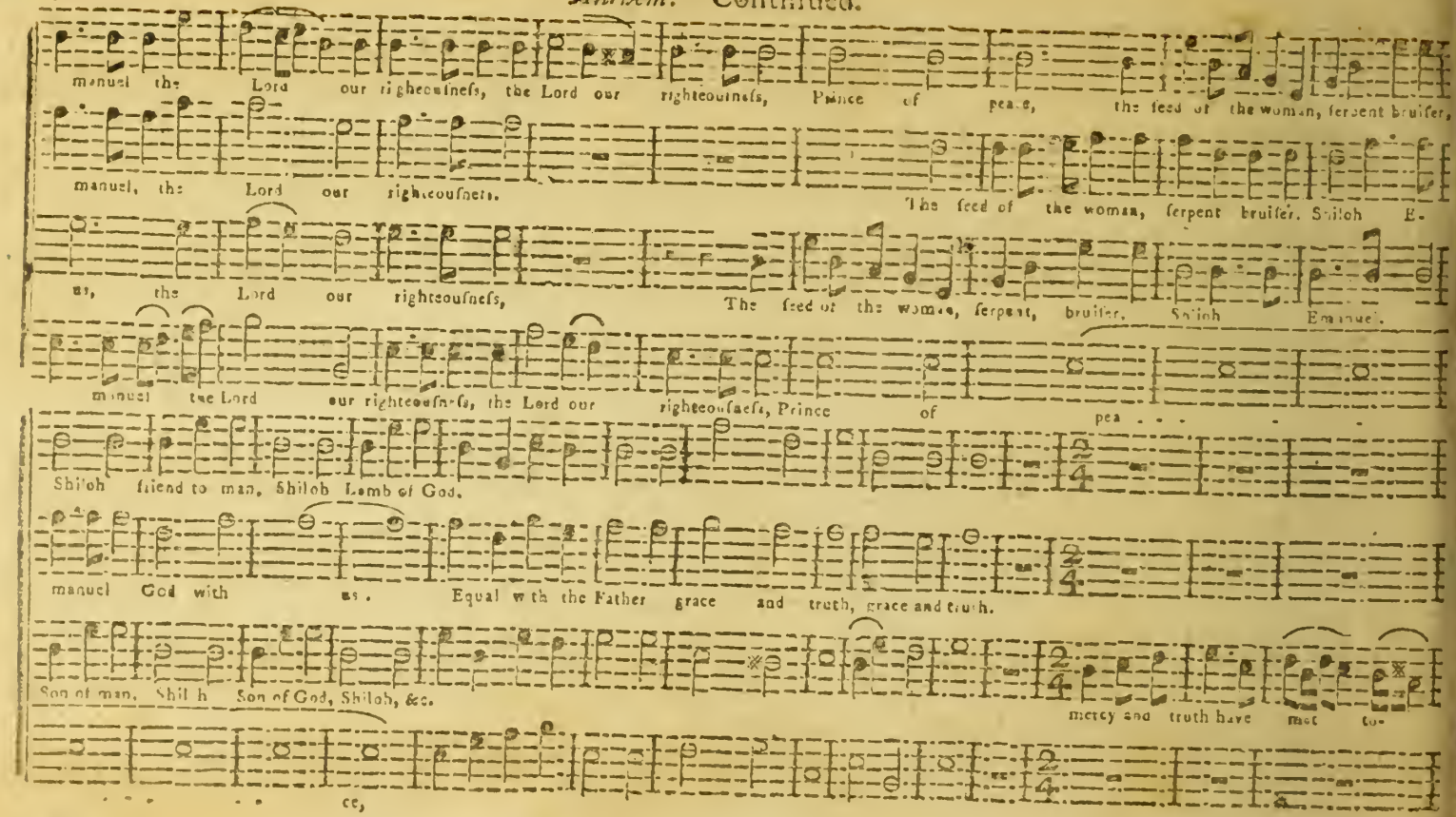

God and worthy to be praised, he is to be feared above all Gods. Let the heavins rejoice, and the earth be glad,
:S:
let the sea roar, and the fulness thereof, before the Lord, for he cometh, :ll: to judge the world.

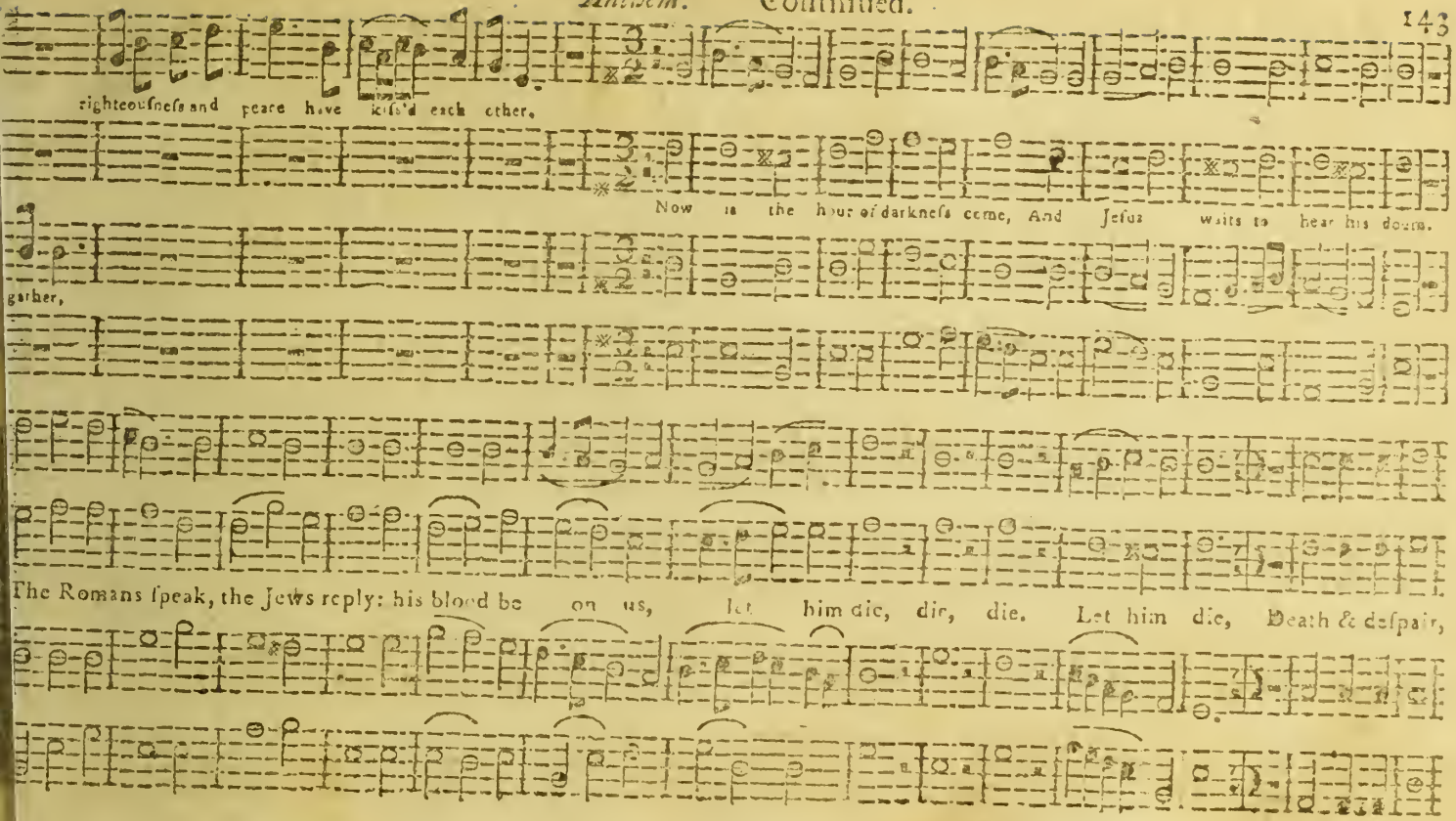


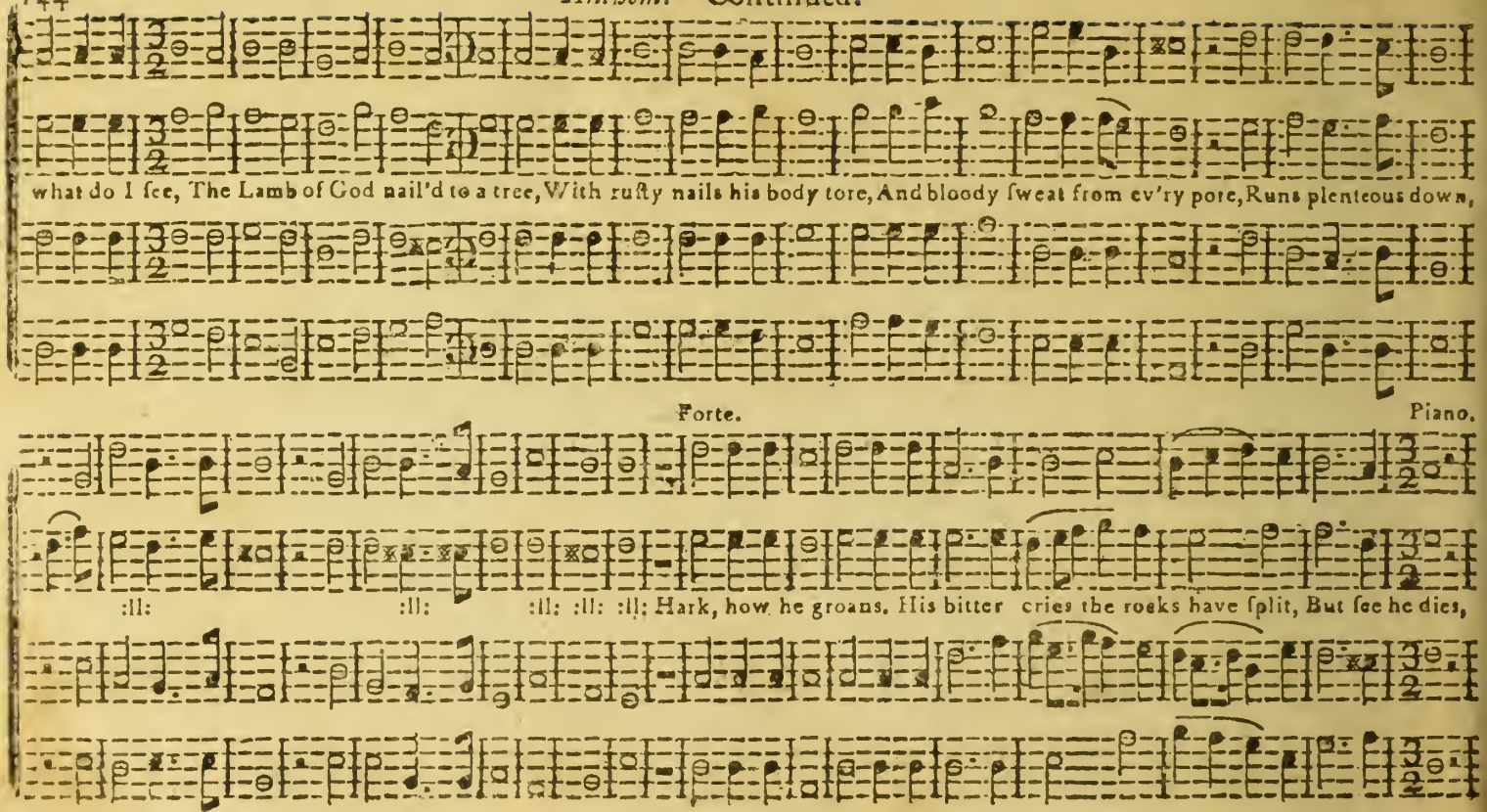
An Anthem. From sundry Scriptures. ✻ E.



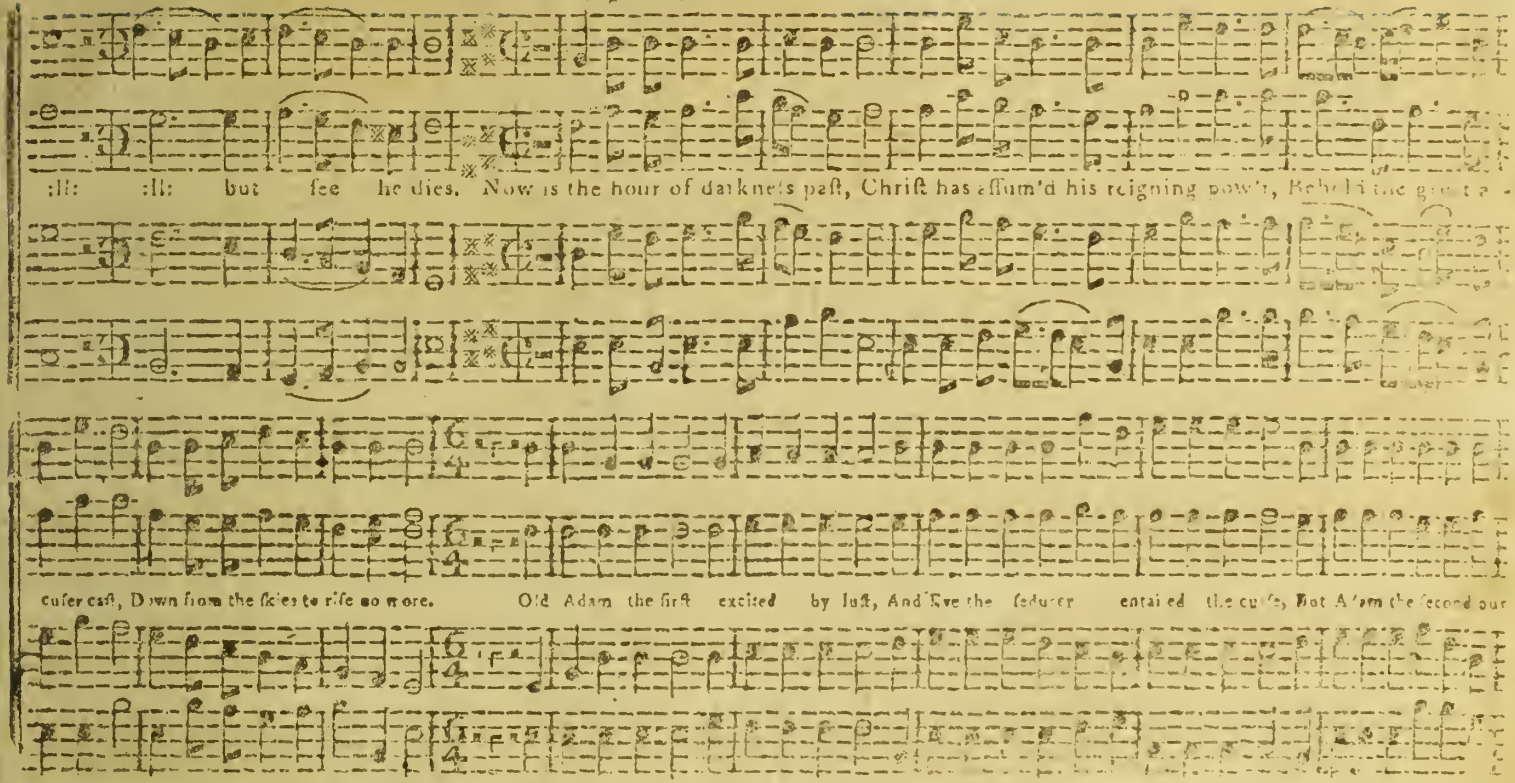

His name shall be call'd wonderful, :||: Counsellor the mighty :||: God. the Everlasting Father, the Prince of
and he shall be called wonderful Counsellor, the mighty :||: God: His name shall be call - - - ed wonderful Counselior Shiloh E-
called wonderful Counsellor, the mighty :||: :||: God. the Everlasting Father the Prince of peace, th-
wonderful :||: Counsellor the mighty :||: :||: God, the Everlasting Father the Prince of pea - - - - - -
peace, the great I am the first and last the Alpha, and Omega, Shiloh, God with us Shiloh, E-
manuel God with us, God with us, Shiloh Emanu - el, God with us Shiloh E
great I am the first and last the Alpha and Omega. Shiloh, E - man - - u el God with us, God with
- - - - a - ce the great I am the first and last the Alpha and O - - - me ga, Shiloh


manuel the Lord our righteousness, the Lord our righteousness, Prince of peace, the seed of the woman, serpent bruiser,
manuel, the Lord our righteousness.
The seed of the woman, serpent bruiser. Shiloh E-
as, the Lord our righteousness,
The seed of the woman, serpent, bruiser. Shiloh Emanuel.
manuel the Lord our righteousness, the Lord our righteousness, Prince of pea
Shiloh friend to man, Shiloh Lamb of God.
manuel God with us. Equal with the Father grace and truth, grace and truth.
Son of man, Shiloh Son of God, Shiloh, &c.
mercy and truth have met to-
ce,

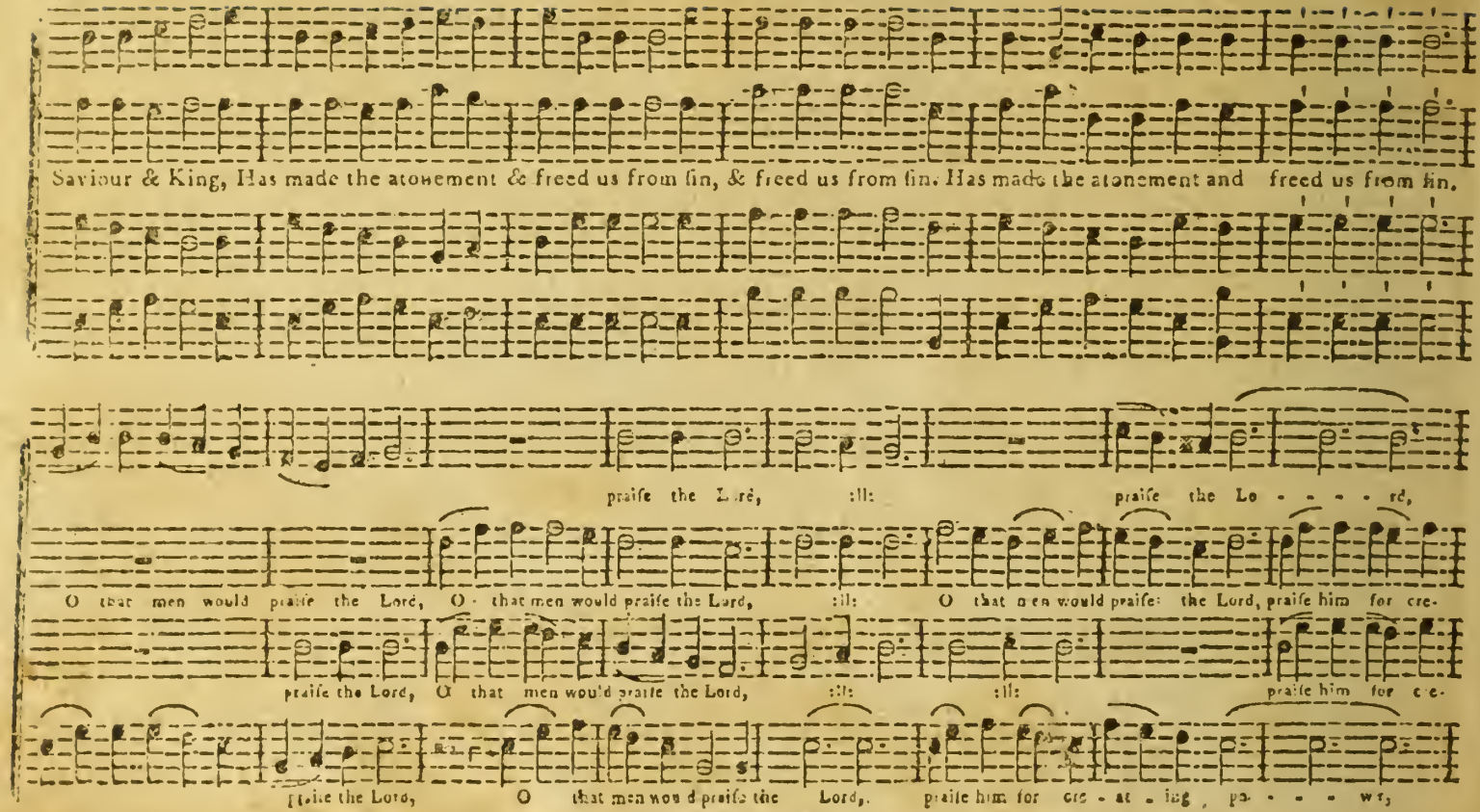

righteouſneſs and peace have kiſs'd each other.
Now is the hour of darkneſs come, And Jeſus waits to hear his doom.
gather,
The Romans ſpeak, the Jews reply: his blood be on us, let him die, die, die. Let him die, Death & deſpair,

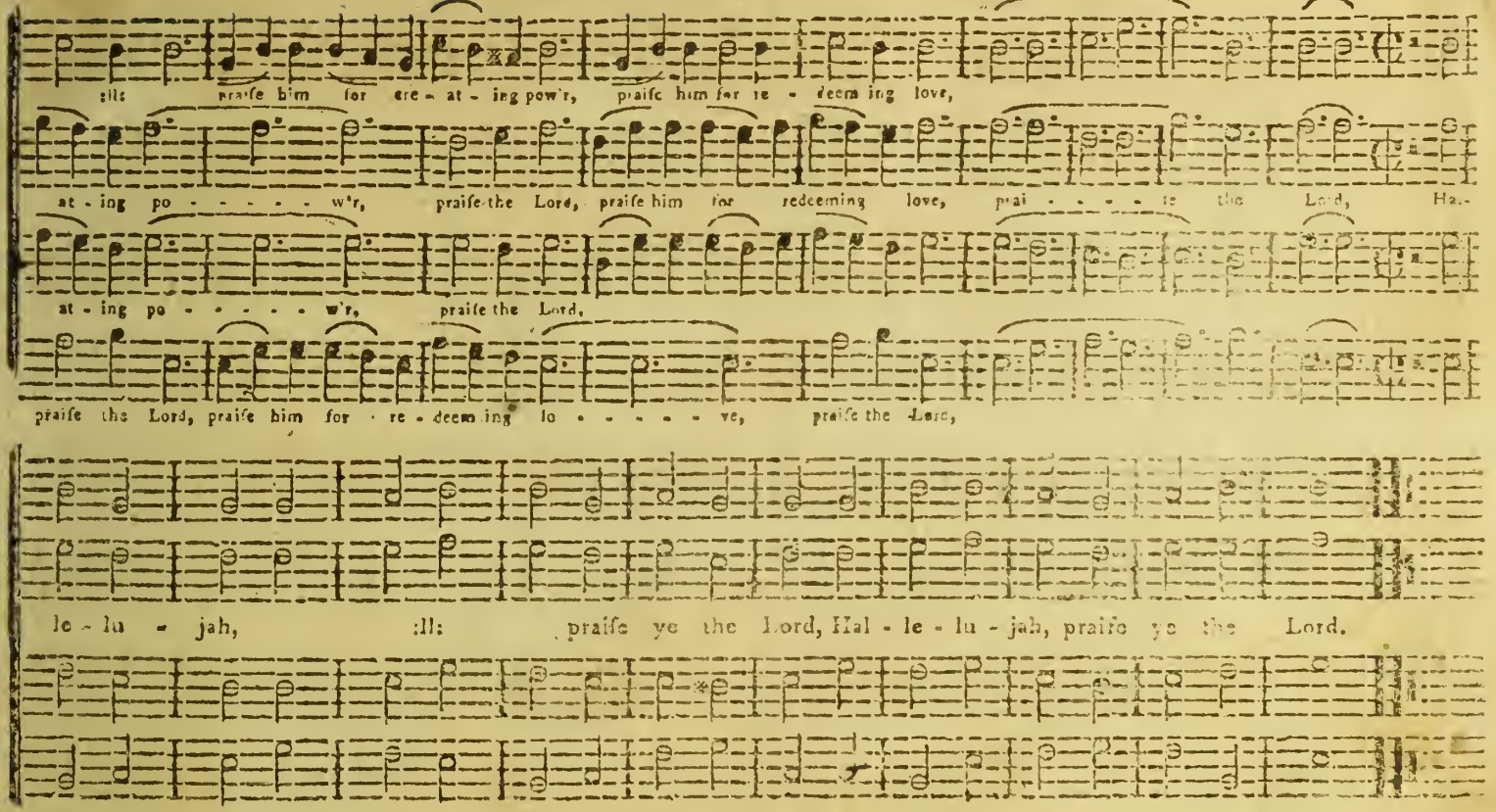

what do I see, The Lamb of God nail'd to a tree, With rusty nails his body tore, And bloody sweat from ev'ry pore, Runs plenteous down,
Forte.
Piano.
:||: :||: :||: :||: :||: Hark, how he groans. His bitter cries the rocks have split, But see he dies,

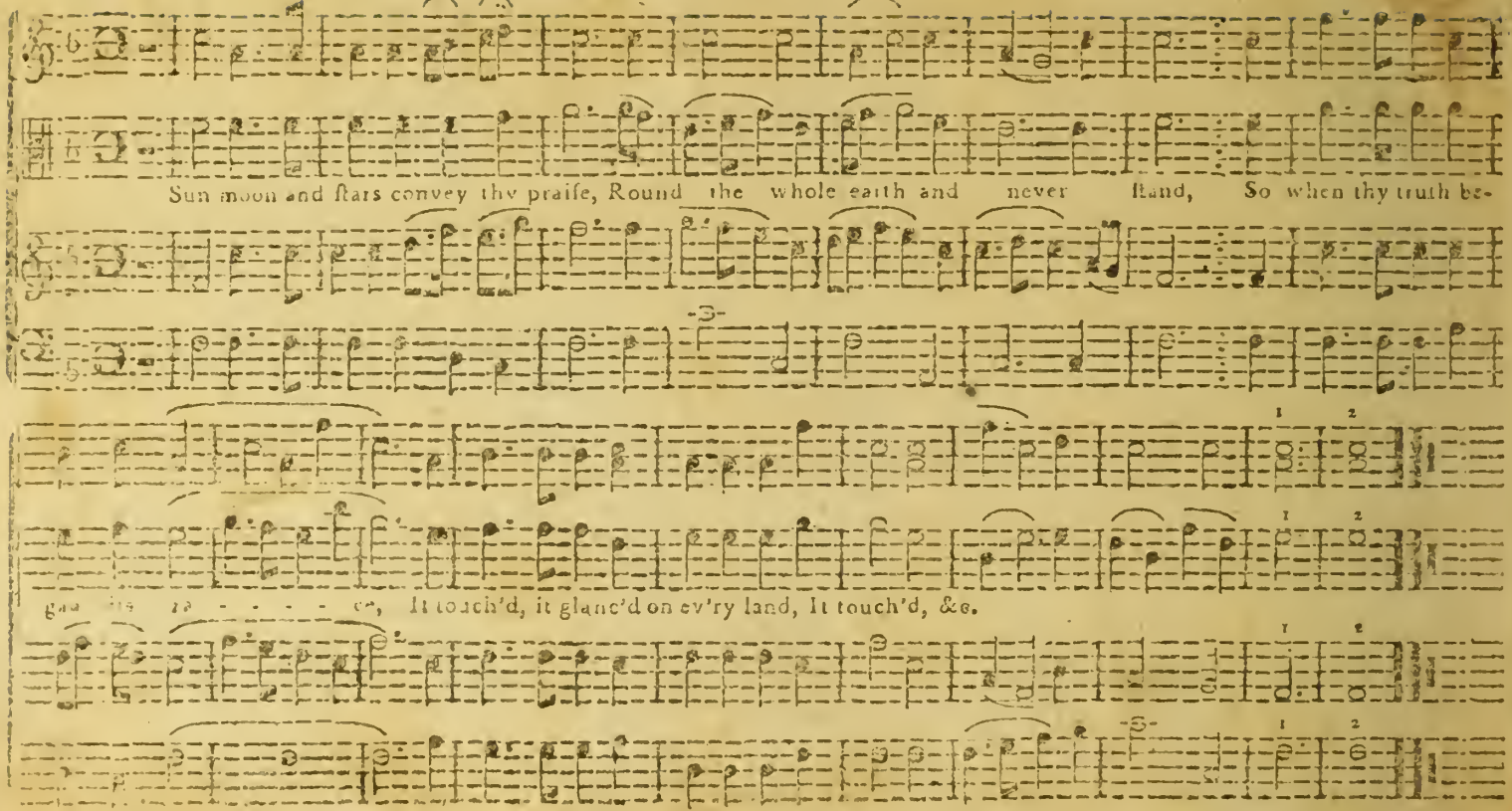
Vigorofo.

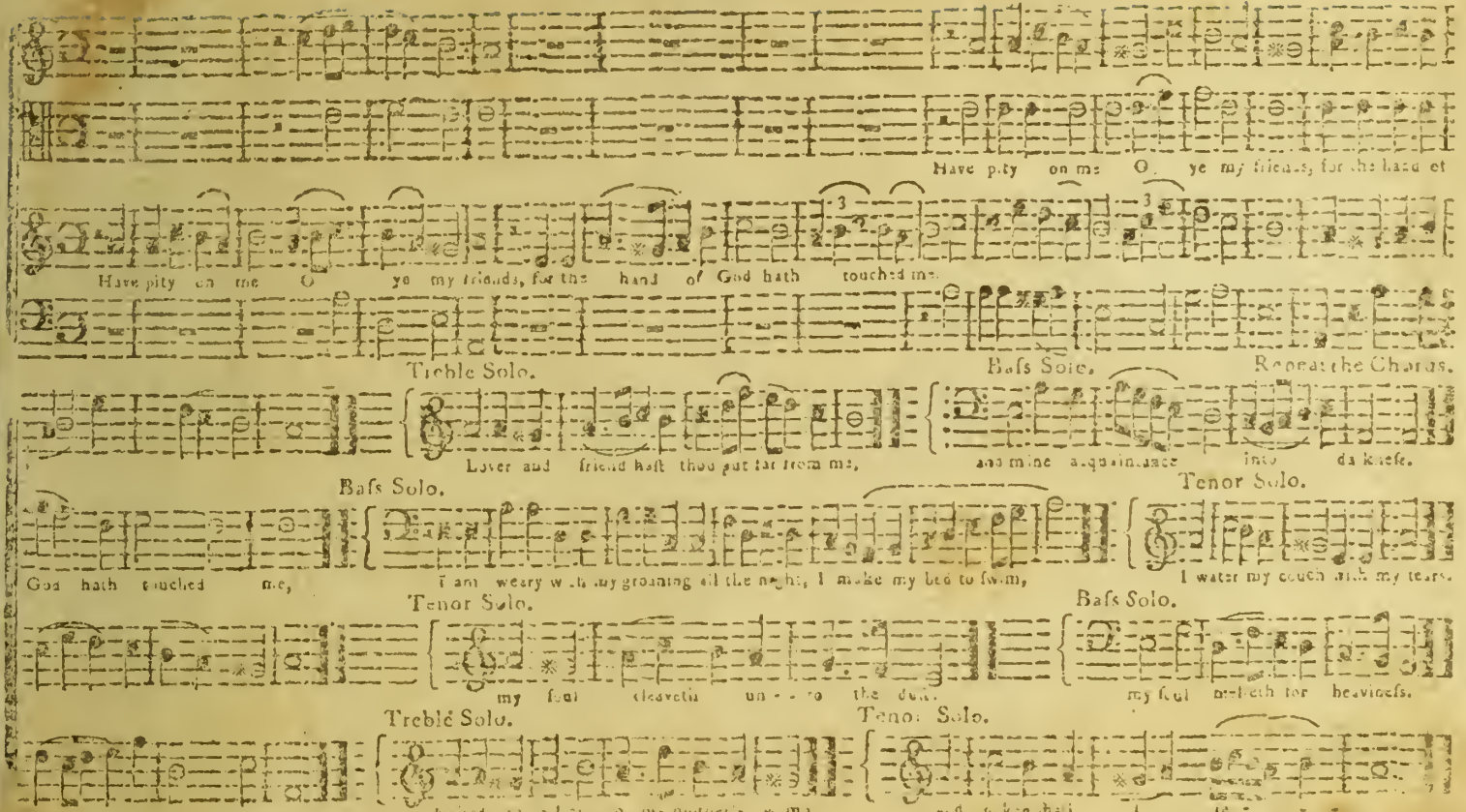

:||: :||: but fee he dies. Now is the hour of darkneſs paſt, Chriſt has aſſum'd his reigning pow'r, Behold the gi
cuſer caſt, Down from the ſkies to riſe no more. Old Adam the firſt excited by luſt, And Eve the ſeducer entai ed the cu ſe, But A'am the ſecond our

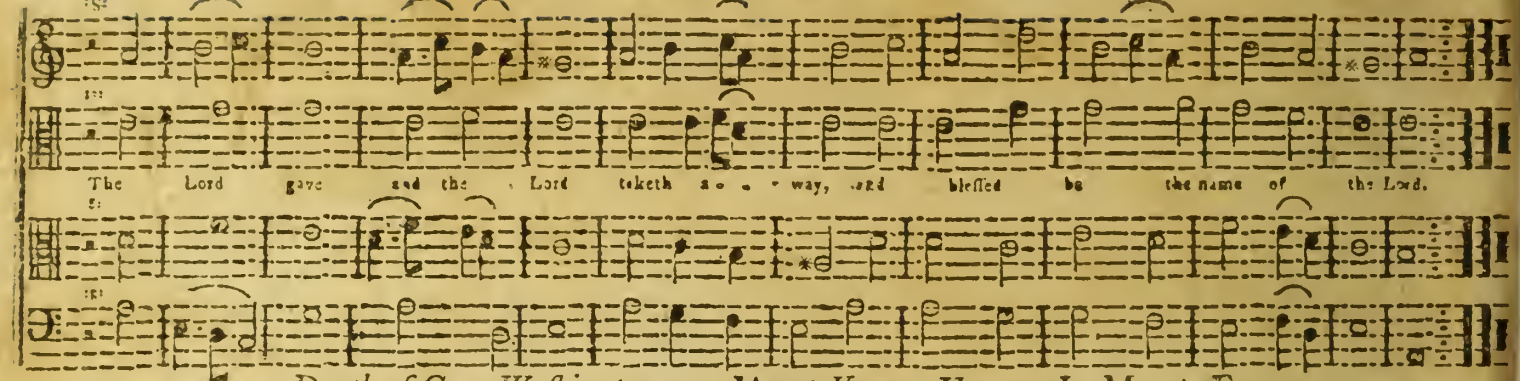
T


Saviour & King, Has made the atonement & freed us from sin, & freed us from sin. Has made the atonement and freed us from sin.
praise the Lord, :||: praise the Lo - - - - rd,
O that men would praise the Lord, O that men would praise the Lord, :||: O that men would praise the Lord, praise him for cre-
praise the Lord, O that men would praise the Lord, :||: :||: praise him for cre-
praise the Lord, O that men would praise the Lord, praise him for creating pow-

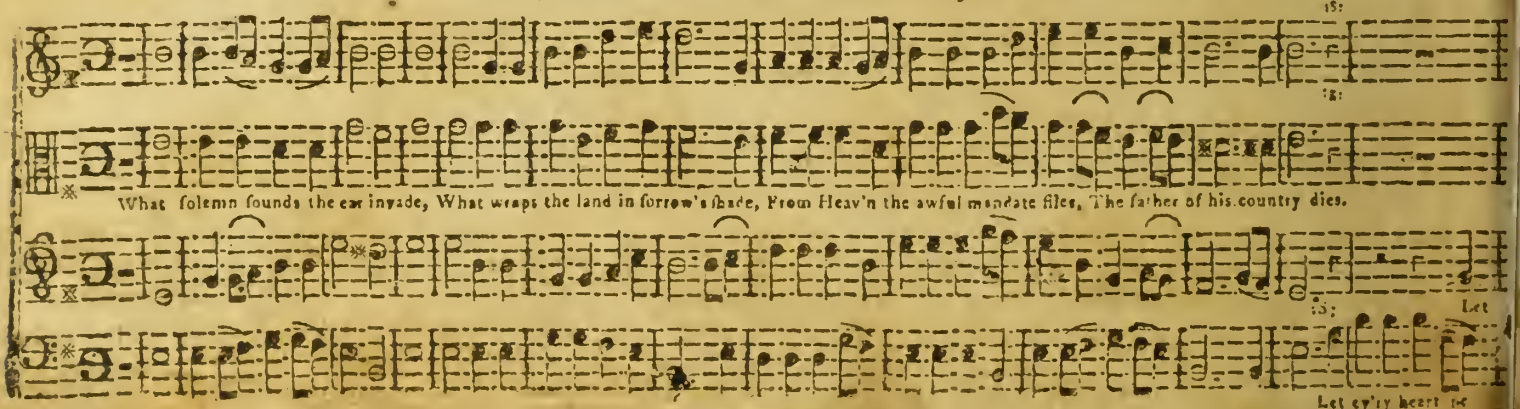

:ll: praise him for cre - at - ing pow'r, praise him for re - deem ing love,
at - ing po - - - - - w'r, praise the Lord, praise him for redeeming love, prai - - - - - se the Lord, Ha-
at - ing po - - - - - w'r, praise the Lord,
praise the Lord, praise him for re - deem ing lo - - - - - ve, praise the Lord,
le - lu - jah, :ll: praise ye the Lord, Hal - le - lu - jah, praise ye the Lord.

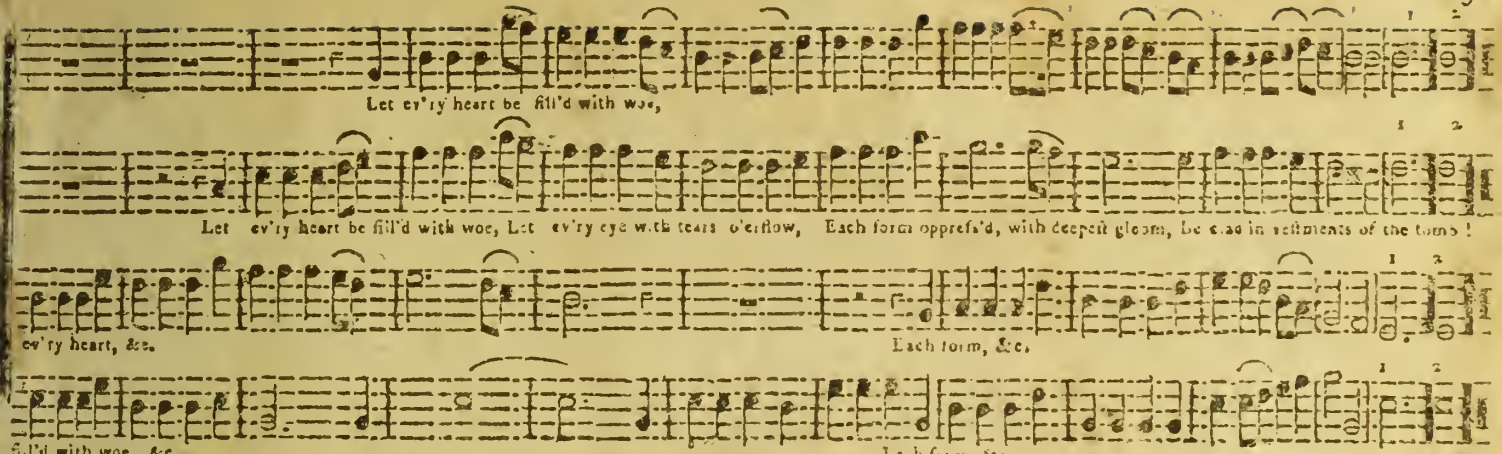

Sun moon and ſtars convey thy praiſe, Round the whole earth and never ſtand, So when thy truth be-
gan
It touch'd, it glanc'd on ev'ry land, It touch'd, &c.


Have pity on me O ye my friends, for the hand of
Have pity on me O ye my friends, for the hand of God hath touched me.
Treble Solo.
Lover and friend hast thou put far from me,
Bass Solo.
and mine acquaintance into darkness.
Repeat the Chorus.
Bass Solo.
God hath touched me,
I am weary with my groaning all the night, I make my bed to swim,
Tenor Solo.
I water my couch with my tears.
Tenor Solo.
my soul cleaveth unto the dust.
Bass Solo.
my soul melteth for heaviness.
Treble Solo.
Tenor Solo.



Death of Gen. Washington, or, *Mount-Vernon Hymn.* L. M. ♭ E.





III.

Behold that venerable band,
The rulers of our mourning land;
With grief proclaim, from ſhore to ſhore,
Our Guide, our Waſhington's no more!

IV.

Where ſhall Columbia turn its eye,
What help remains beneath the ſky?
Our friend, protector, ſtrength and truſt,
Lies low and mould'ring in the duſt.

V.

Almighty God, to Thee we fly,
Before thy throne above the ſky;
In deep proſtration humbly bow,
And pour the penitential vow.

VI.

Hear, O Moſt High, our earneſt pray'r,
Our Country take beneath thy care;
When dangers preſs and foes draw near,
May future Waſhingtons appear.

INDEX *to the* MUSIC.

PSALM TUNES.

Attleborough,	L. M. ♯	F. *Lane.*	44
Aylesbury,	S. M. ♭	A. ——	56
Ascension,	P. M. ♯	G. *French,*	15
Attention,	L. M. ♯	C. ——	9
Bethany,	L. M. ♭	A. *French,*	61
Beauty,	L. M. ♯	G. do.	24
Bradford,	C. M. ♭	C. *Kimball,*	17
Bray,	C. M ♯	G. *Williams,*	44
Brownsen,	C. M. ♭	A. *Brownson,*	49
Babylon,	P. M. ♭	F. *French,*	30
Charlstown,	L. M. ♭	A. *Norton,*	62
Coventry,	L. M.	F. *French,*	64
Cœlestis,	P. M. ♭	G. do.	20
Charlton,	P. M. ♯	B. do.	42
Connecticut,	P. M. ♯	C. do.	43
Confidence,	L. M. ♯	G. *Holden,*	55
Colchester,	S. M. ♭	A. *French,*	53
Concord,	S. M. ♯	C. *Holden,*	29
Coronation,	C. M. ♯	A. do.	25
Conviction,	S. M. ♭	A. *French,*	14
Creation,	P. M. ♯	G. do.	10
Castle Street,	L. M. ♯	G. ——	105
Desire,	C. M. ♭	A. ——	59
Dothan,	C. M. ♭	A. ——	58
Dowland,	L. M. ♯	C. *Dowland,*	57
Dormant,	L. M. ♭	A. *French,*	46
Dissolution,	P. M. ♭	A. do.	52
Delight,	H. M. ♭	E. *Coan.*	27
Farmington,	L. M. ♭	F. *French,*	56
Grafton,	C. M. ♯	C. *Stone,*	18
Gratitude,	C. M. ♭	G. *French,*	28
Hampton,	C. M ♭	A. *Dexter,*	54
Happiness,	C. M. ♯	G. *French,*	39
Leicester,	C. M. ♭	E. *Kimball,*	63
Little-Marlboro',	S. M. ♭	A. ——	84
Livonia,	P. M. ♭	E. *Saunders,*	32
Morpheus,	L. M. ♭	A. *W. Billings,*	38
Mear,	C. M. ♯	G. ——	23
Marlborough,	S. M ♯	C. *French,*	41
Mortality,	C. M. ♭	E. *Weeks,*	51
Minden,	L. M. ♭	A. *French,*	40
Middlesex,	C. M. ♭	E. do.	33
Mount-Vernon,	S. M. ♯	G. do.	20
Messiah,	L. M. ♯	F. ——	148
Norfolk,	L. M. ♯	C. *Capin,*	59
Newburg,	S. M. ♯	C. *Munyon,*	22
New-Jerusalem,	C. M. ♯	G. *Jagar,*	40
Northampton,	L. M. ♯	F. *French,*	50
New Hundred,	L. M. ♯	F. *Beckenhead,*	11
Newton,	C. M. ♯	C. *Babcock,*	15
Old Hundred,	L. M. ♯	B. *Dunland,*	41
Providence,	H. M. ♯	C. *French,*	12
Proclemation,	L. M. ♯	F. do.	31
Plymouth,	C. M. ♭	A. ——	53
Resurrection,	C. M. ♯	G. do.	62
Reliance,	C. M. ♯	C. ——	64
Retribution,	P. M. ♯	F. *French,*	35
Sabbath,	C. M. ♯	G. do.	57
Scipio,	L. M. ♯	C. do.	48
Sutton,	S. M. ♯	F. ——	37
Savona,	C. M. ♯	F. *Findley,*	34
Terror,	P. M. ♯	F. *French,*	18
Vanity,	C. M. ♭	A. do.	22
Woburn,	L. M. ♭	A. *Kimball,*	60
Weston,	S. M. ♭	B. *Babcock,*	21
West-Sudbury,	C. M. ♭	F. *W. Billings,*	47
Winthrop,	L. M. ♯	E. *French,*	36
Warren,	S. M. ♯	A. *Lane,*	38

SET PIECES, &c.

Association,	P. M. ♯	F. *French,*	89
Bridgham,	L. M. ♭	A. do.	71
Christianity,	L. M. ♯	F. do.	82
Communion,	C. M. ♭	E. do.	75
Emmanuel,	P. M. ♯	G. *W. Billings,*	93
Ely,	L. M. ♭	D. *French.*	73
Fly Creek,	C. M. ♯	A. *N. Billings,*	97
Morning Song,	L. M. ♯	F. *French,*	77
Morning View,	P. M. ♯	D. *N. Billings,*	85
North Bolton,	C. M. ♯	F. *French,*	88
Oneida,	L. M. ♯	D. *N. Billings,*	101
Plymouth, New,	C. M. ♯	F. *W. Billings,*	80
Pawtuxet,	C. M. ♭	A. *French,*	97
Pilgrim's Farewell,	♯	E. *Hale,*	100
Reception,	S. M. ♯	D. *French,*	8
Welcome,	C. M. ♯	G. do.	16

WILLIAM SALLOCH
Pines Bridge Road
Ossining, New York 10562